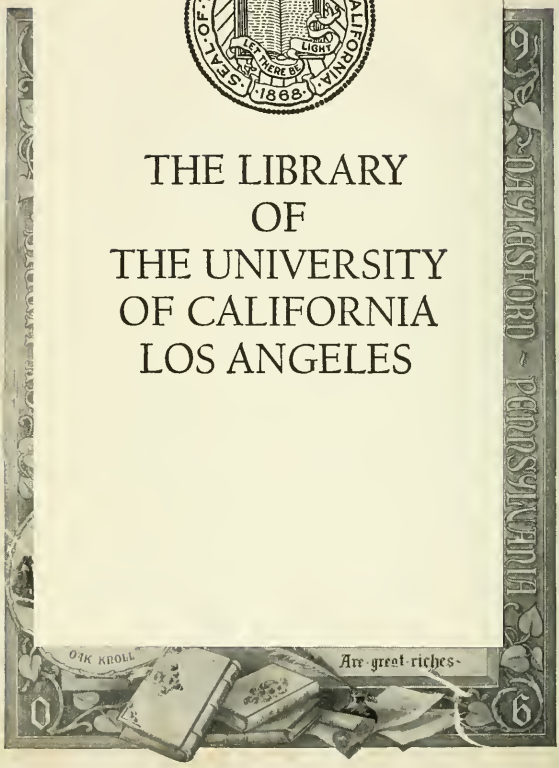
DULWICH HISTORY & ROMANCE

EDWIN T. HALL

THE LIBRARY
OF
THE UNIVERSITY
OF CALIFORNIA
LOS ANGELES



DULWICH

HISTORY AND ROMANCE

Digitized by the Internet Archive
in 2008 with funding from
Microsoft Corporation

http://www.archive.org/details/dulwichhistoryro00hall

DULWICH VILLAGE *Frontispiece*

DULWICH

HISTORY AND ROMANCE

967-1922

THE MANOR, COLLEGE, SCHOOLS,
VILLAGE AND PICTURE GALLERY,
EDWARD ALLEYN AND THE
ELIZABETHAN AND JACOBEAN
THEATRES

BY

EDWIN T. HALL

AN ESTATES AND COLLEGE GOVERNOR OF DULWICH COLLEGE
AND CHAIRMAN OF THE PICTURE GALLERY COMMITTEE

SECOND AND ENLARGED EDITION
1922

BICKERS & SONS, LTD., PUBLISHERS

DA
690
D815H14
1922

CONTENTS.

	PAGE
Dulwich Manor, 967—1605	1
The Priory of Bermondsey	1
Dulwich and its Environment	3
The Manor House	5
The Pilgrim Way	6
View from Sydenham Hill	7
St. Mary Overie and St. Saviour's, Southwark	8
Elizabethan and Jacobean Theatres and the Bear Garden	10
The Dulwich Manuscripts	21
Edward Alleyn and Dulwich College, 1605—1857	22
The Foundation Deed and Banquet	26
The Corporation	27
The College Buildings	28
The Chapel and the Founder's Tomb	30
The Four Interested Parishes	31
Troublous Times, and Developments	32
Two Notable Masters	34
The Reconstituted Corporation, 1857—1882	35
The Corporation Reorganised, 1882—1922	37
The Estates	40
The Estates Governors	40
The College Governors	42
Appreciation of Edward Alleyn	42
The Hamlet and its Architecture	43
Famous Hostelries	45
The Dulwich Club	47
Dulwich and War	49
Distinguished Residents	50
The Picture Gallery	53

The Masters of the College, 1619—1922.
The Chairmen of the Governors of Alleyn's College, 1857—1882.
The Chairmen of the Estates Governors, 1882—1922.
The Chairmen of the College Governors, 1882—1922.
The Board of Estates Governors, 1922.
The Board of College Governors, 1922.

629793

ILLUSTRATIONS.

The Dulwich Village	*Frontispiece*	
King Eadgar, from a Charter of 966	*Face page*	1
Gallery Road	,,	4
The Manor House	,,	5
The Toll Gate	,,	6
Croxted Lane	,,	7
Old Globe Theatre	,,	16
Bear Baiting	,,	20
Play Bill of Bear Garden, from MS.	,,	21
Edward Alleyn	,,	22
The Fortune Theatre	,,	23
James I	,,	26
Lord Chancellor Bacon	,,	27
Inigo Jones	,,	28
Alleyn's College	,,	32
Dulwich College, 1870	,,	32
Alleyn's School	,,	32
James Allen's Girls' School	,,	32
"Warrigul"	,,	44
"Fairfield"	,,	44
"The Hall"	,,	44
"Lyndenhurst"	,,	44
Casino House	,,	46
"The Greyhound" Inn	,,	47
Noel Desenfans	,,	54
Sir P. F. Bourgeois, R.A.	,,	55
The Picture Gallery, Exterior	,,	56
The Picture Gallery, Interior	,,	56
Philip IV (Velasquez)	,,	56
A Road near a River (Cuyp)	,,	56
The Prince of Oneglia (Van Dyck)	,,	56
The Flower Girl (Murillo)	,,	56
Helen Fourment (Rubens)	,,	56
The Girl at the Window (Rembrandt)	,,	56
Mrs. Siddons (Sir J. Reynolds)	,,	56
Le Bal Champêtre (Watteau)	,,	56
William Cartwright	,,	56
Mrs. Moody (Gainsborough)	,,	56
Room No. IX in Gallery	,,	58
The Gallery Garden	,,	59
The Catalpa	,,	60

PREFACE TO FIRST EDITION.

On the 1st September, 1616, the Chapel of Christ at Dulwich College was dedicated by the Archbishop of Canterbury, and in commemoration the Author was invited this year to give an illustrated lecture on Dulwich, in the College Hall. This lecture was repeated for the London Society. It was then thought by the Estates Governors of the College that the tercentenary of the dedication might be a fitting opportunity for supplying the long-felt want of a book, which should give in a succinct form, convenient for reference, the salient points of the local history.

At the request and under the authority of the Estates Governors, the Author has undertaken this work, which is now published with the title of "Dulwich History and Romance."

The period dealt with extends over nearly a thousand years; and although a student may collect many of the facts set forth, and of course infinitely more detail, from the monumental works dealing with the subject, these are voluminous and demand too great a tax on the time of those who have little leisure, while none of them are brought up to date.

An endeavour has been made in this book to give to residents sufficient history to stimulate the love which they doubtless feel for the locality, with its many charms; to those who are more intimately interested in "Alleyn's College of God's Gift" (embracing Dulwich College and the various schools

and parishes connected with the Foundation), a concise account of the career and aims of the Founder, with particulars and dates of the various events, deeds and enactments, relating to the origin and evolution of the Corporation down to the present time; to the wide circle of artistic and other cultured people the history of the Dulwich Picture Gallery and its various collections; and to the English speaking race in general, some particulars of Mediæval Ecclesiastical Establishments in South London connected with Dulwich, and their ramifications; of Shakespeare and his contemporaries, and the scene of some of their brilliant labours; of other famous men; and lastly a graphic description of one spot in the Old Country, a microcosm in which boys and girls from all parts of the Empire have been, and are being, prepared to take their place worthily as exponents of British ideals in the four quarters of the Globe.

The Author wishes to acknowledge his indebtedness to the following authorities, among others which he has consulted and from which he has largely drawn his material: Young's "History of Dulwich," Stow's "Survey of London," Knight's "Old England," Blanch's "History of Camberwell," the Encyclopædia Britannica, Dr. Warner's "Catalogue of Manuscripts and Muniments of Dulwich College," "Henslowe's Diary," edited by W. G. Greg, the original Alleyn MSS., Dr. Martin's "Shakespeare and the Bankside," Canon Thompson's "Guide to Southwark Cathedral," Field's "Ramble round Mediæval Southwark," Cook's "Life of John Ruskin," Collingwood's "Life of John Ruskin," Sir Edward Cook's Catalogue of the Picture Gallery, the Acts of Parliament and Governmental Schemes connected with Alleyn's College, Reports of Dulwich local charities, old maps, plans, engravings, etc.

He desires also to thank the General Manager of the Dulwich Estates, and the Clerk of the College Governors, for the kind assistance they have given; the numerous other gentlemen who have supplied information on various points; and particularly his thanks are due to Mr. Philip Hope of Dulwich College for many valuable suggestions and other help.

1916.

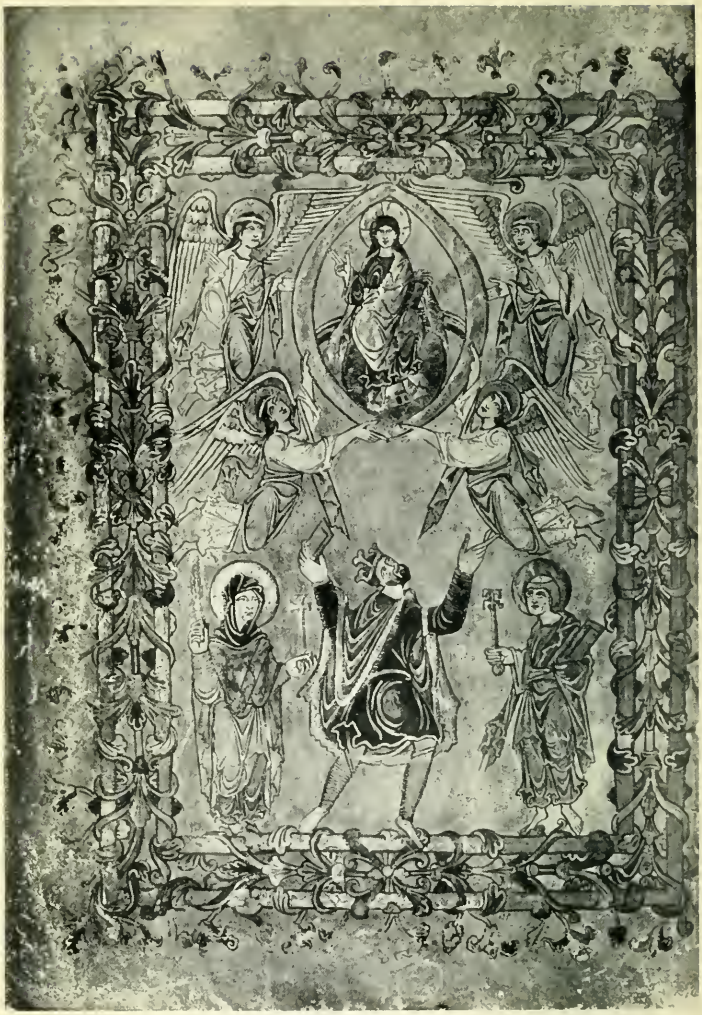
PREFACE TO SECOND EDITION.

The first edition having been exhausted it has been decided to meet the continued demand for the book by publishing a second edition. The opportunity has been taken of enlarging the book by expanding the details of Edward Alleyn's life and works, and by including an outline history of the first theatres in London, with that of the Playwrights and Actors of Elizabethan and Jacobean days.

Some further illustrations have been added, and the history itself has been extended to the present date.

The Author has derived much information from "Shakespearian Playhouses" by J. Quincey Adams of the Cornell University, U.S.A., a writer of authority and a sincere and sympathetic friend of England throughout the recent great War.

Dulwich 1922.



KING EADGAR.

From the Charter of Winchester.

DULWICH HISTORY AND ROMANCE.

HOW few people know the history of the district in which they live! How many are there living even in Dulwich who know that it was a jewel in the Kingly Crown of Saxon, Norman, and Tudor: that it was a Royal domain at least a century before the Norman Conquest?

In Anglo-Saxon, Dulwich means "the Village in the Valley."

Dulwich Manor, A.D. 967 to 1605.

The history of the Manor begins with King Eadgar, who in 967 gave Dilwihs, as it was then called, to one of his Thanes. The illustration, copied from the very beautiful Charter of Winchester in 966 depicts King Eadgar, supported by the Blessed Virgin and St. Peter, beneath the enthroned Christ, supported by angels. The original is in the British Museum, and by the courtesy of the authorities the present copy has been made. The King was a great ruler, and it is of special interest to-day to note that sea power had a very real meaning for him. We are told that he increased his fleet to 360 ships, and once a year he sailed them round the island. In the next century the owner of Dulwich was Earl Harold, the last of the Saxon Kings, who vainly strove to stem the tide of Norman conquest and civilization that overflowed the land. Then William the Conqueror took possession.

The Priory of Bermondsey.

William Rufus, who succeeded, co-operated in founding the Priory of Bermondsey, to be occupied,

governed and served by foreigners of the Cluniac Order, the first and principal branch of the Benedictine Order.

Most Londoners have heard of Bermondsey as a densely populated portion of South London. It was so called because it was a Sey, or Marshy Island, owned by the Saxon Beormund. But within it, by the side of the Thames, just to the east of London Bridge, a beautiful church had been built by Aylwin Child, before 1083 when Domesday book was finished. In 1089 the Foundation of the Priory was completed and William II in 1094 bestowed on it the new Church and the Manor of Bermondsey. In 1127 Henry I further endowed it with the Manor of Dulwich.

The Priory was, as has been said, governed by foreigners, who were nominated by the Houses of Cluni, La Charité sur Loire, and St. Martin des Champs in Paris. What wonder that the resident native and Anglicised Monks were dissatisfied with foreign rule, and with the immigration of a continual stream of strangers, alien in sympathy and views, who sent a large part of the income of the Foundation out of the Kingdom! The disaffection increased as time went by, until Edward III in 1371 sequestrated the Priory, and in January, 1373, appointed the first English Prior in the person of Richard Denton. It was not however until 1381 that Richard II made the Priory independent of the foreign chiefs of the Order. In 1399 it became an Abbey and was famous. Katherine of France, Queen of Henry V, died there in 1437. Henry VI's widow, Elizabeth Woodville, lived and died there. So things went on until 1537–8, when the Abbey was voluntarily surrendered to Henry VIII, and within a short time it was sold and the buildings pulled down. The Manor of Dulwich was granted by the

King in 1544 to Thomas Calton, descending to his son Nicholas, who died in 1575, and then, by inheritance, to Nicholas' son Francis, a boy 10 years old.

The Royal Manor thus passed into private hands, and, as it was shortly to be started on a new career, it will be worth while to take a survey of the place.

Dulwich and its Environment.

Bounded and sheltered on the South by the great wood on the Northern slopes of Sydenham and Crown Hills, hence called the Northwood or Norwood, on the South-west by Knight's Hill, on the East by Forest Hill, and on the North-west by Dulwich Hill, later called Denmark Hill—from George Prince of Denmark, who is said to have lived there,—lay Dulwich " the Village in the Valley "; only 5 miles from Queen Eleanor's Charing Cross, and the same distance from the Standard at Cornhill. It was then, and is even to-day in some parts, probably just as it was in the time of King Eadgar.

In the centre is the Hamlet, with its wide open High Street bordered by trees in the grass wastes of the Manor.

At the corner near the existing old burial ground stood the Stocks and Cage for evil doers, with the inscription " It is as sport to a fool to do mischief—thine own wickedness shall correct thee."

At the South end of the Hamlet was the green, and behind it a meadow, known as early as 1380 as " Howletts," existing to-day, with the old path from East to West across it.

At the West—at Herne Hill—was Island Green, probably so called because the Effra surrounded it.

Herne is said to be derived from the herons that frequented the place.

From Dulwich Green the only road going south was known as Back Lane, now the Gallery Road. It led to Dulwich Common and the Northwood, a wild and lawless place of great extent, intersected by many paths and tracks, infested by highwaymen, and unsafe for travellers even down to the beginning of the nineteenth century. In the middle of the eighteenth century complaint was made that "Watchmen notwithstanding, robberies and murders occurred almost every night." In 1778 the inhabitants applied for leave to establish nightly watches. In the upper part of the wood there lived for many years, in a cave which he had formed, an old man known as "the Dulwich Hermit." In 1802 he was murdered, and his assailant could never be found.

Of ancient times there was a bird Fair held at Dulwich on Sunday mornings at 6 o'clock, and until last century there was a Fair on the Common.

The Common was no doubt from early times a Royal hunting ground, hence the name "Kingswood." Charles I and his Court frequently came to Dulwich for sport, and his Royal Warrant gave authority to make known His Majesty's Commands to the inhabitants of Dulwich, "that they forbear to hunt the Kings stagges with greyhounds, hounds, gunnes, or any other means whatever."

Fox-hounds met at Gipsy Hill as late as the middle of last century, and a well-known present resident banker remembers going there as a boy with his father, to see the hounds throw off. "Dog Kennel Hill" and "The Fox under the Hill" are local names survivals of the sport.

Gallants from London came to Dulwich Common to fight duels.

Gallery Road.

The Manor House.

The Manor House.

From the South end of Gallery Road, a track led southwards across the Common to the Manor House, known in 1541 as Hall Place, built chiefly of timber, standing close to what is now Park Road, nearly opposite the end of Croxted Road. It had been the summer residence of the Abbots of Bermondsey, and later on was the residence of Edward Alleyn, the Founder of Dulwich College. In 1750 a Captain Lynn lived there, and in a quarrel with a neighbour, resulting in a duel close by, the Captain was killed.

In 1768 the then tenant partially rebuilt the house, and so it remained, as shewn, until 1883, when it was pulled down, to the great regret of many. It stood in grounds of about 30 acres, extending towards Gipsy Hill, a place so called because of the large encampments of gipsies frequently to be seen there.

The Norwood gipsies were famous as fortune-tellers, and were visited by large numbers of people, among them by Mrs. Pepys on 11th August, 1668, by King George III when Prince of Wales, and by Lord Byron when at Dr. Glennie's School, of which further mention will be made presently.

The track from Back Lane to the Manor House was converted by the same tenant, in 1773, into a road, practically identical with that part of the present Alleyn Park which is on the west of the College playing-fields. Another track, from the same end of Back Lane, led eastwards, past the wind-mill and the large pond, on to the green by Lordship Lane, so called because it separated the Manors of Dulwich and Friern, all Manors being Lordships.

From the centre of the Hamlet, Court Lane extended, as it does now, to the same Lordship Lane.

Starting from the Hamlet, a further track led south east, between the Windmill and the pond, to Penge. In the early part of the 19th century this was made into what is now called College Road.

The Toll Gate on the College Road, which existed before 1811, remains to-day, the road being maintained at the expense of the College estate.

In 1787 the road, now called Fountain Road, was made by one Morgan, for better access between his house on Sydenham Hill and fields in his occupation at the bottom end.

The Pilgrim Way.

The most important Road from Island Green to Dulwich is now called Croxted Road, but in 1334 was known as "Crokestrete," a winding lane with large trees, hedge-rows and ditches, which remained as shown until about 1880. It was the Pilgrim Way to the far-famed shrine of St. Thomas à Becket at Canterbury, from the Thames ferries, through Lambeth, across Dulwich Common, over Sydenham Hill, then down to Penge, Otford, and Wrotham, across the ferry at Snodland, thence past Lenham to Charing, and so on to the Cathedral: a beautiful way for the pilgrims to take, and one can picture them passing through Crokestrete under the wide-spreading trees, then opening out in loose order across the Common, climbing the wooded hills, and soon to be lost to view in their depths.

The anglers on the Effra's banks turn to see the company pass by: men-at-arms, monks from Westminster, lawyers, doctors, yeomen, and a motley group of begging friars, ploughmen and vagrants, many clad in the pilgrim's garb of hood and cape, staff and scrip, water-bottle and low-crowned hat. They are joined at the Common by the Dulwich Miller, the Inn-keepers, and others.

The Toll Gate.

Cronted Lane.

View from Sydenham Hill.

When they reach the hill top, more than 300 feet above the Thames, they pause to take a last view of the valley, and we may well fancy the beauty of the scene which unfolded itself before them. It is May, and Dulwich is at its best; birds fill the air with song, the meadows are flecked with golden buttercups, and patches of rich brown mark the new ploughed fields; again a glint of silvery light discloses the presence of many a stream and glowing pond, reflecting the bright azure of the sky, now dappled with fleecy clouds. The hedges are gay with wild rose, hawthorn and blackberry; the orchards aglow with blossoms of the pear, the cherry and the plum, flushed with the delicate tints of apple blossom. All these tender hues stand out in bright relief against the soft background of the trees, in which are mingled the lustrous foliage of the copper beech and the gem-like gleam of flowering thorns, of chestnuts red and white, of lilac, maple and laburnum. Here and there may be seen a farm house, its pantiled roofs and weather-boarded walls of silver grey blending harmoniously with the whole. In the centre stands the Windmill, on the edge of the open space, lazily turning in the gentle wind; men and cattle are in the fields, and on the Common is a gipsy encampment, then a strange and unwonted sight—with groups of the wanderers in motley garb of all the colours of the rainbow. To the left from the deep shadow of the Northwood rises the Effra, broadening to the wide stream which the Pilgrims had lately crossed, and running—with many a backwater like that remaining to this day at "Belair"—almost parallel to Crokestrete, through what is now Dulwich Road, Water Lane and Effra Road, on to the Thames, from which, in later days,

Queen Elizabeth came in her barge, to enjoy the sylvan beauties of Dulwich.

In the middle distance, through the foliage and across the marshes, can be seen, among many others, the tower and spire of old St. Paul's rising to a height of 520 feet, the towerless roofs of Westminster Abbey, of St. Stephen's, and the White Friars, with a glimpse of St. Mary Overie and the old houses on London Bridge; in the further distance, bounding the view, the blue and purple hills of Hampstead and of Harrow.

Truly a fair scene to look upon. And about a century later, so thought Edward Alleyn, Lord of the Manor, on his way from the Manor House, where he had lived since 1613, when he began to build his "College of God's Gift" on Dulwich Green.

St. Mary Overie and St. Saviour's, Southwark.

Before proceeding further, we must contemplate another great Church and Priory of far more ancient foundation than that of Bermondsey, and, in its later history, intimately connected with Dulwich in particular, with "The Father of the Public School system of the Country," and with the oldest University in America.

Only a short distance to the west of the site of the later Bermondsey Priory, a church had been founded as a House of Sisters, at a date unknown, but possibly in the 7th century, by Mary the Ferryman's daughter, when no London Bridge existed, and endowed by her with "the oversight and profits of the Ferry." It was called St. Mary Overie, which means over the water or river. St. Swithun changed the foundation to a College for Priests. He became

the first Prior in 852, and was afterwards Bishop of Winchester. In 1106 the Church was re-founded for Canons Regular of the Order of St. Augustine; Aldgod was the first Prior, and in this year the Norman Nave was built. This was partially destroyed by fire, and, in 1207 to 1220, on the Norman pillars the Early English superstructure of the Nave was erected, as well as the Choir and Retro Choir or Lady Chapel. The Transepts were built in 1400, and the Altar screen in 1520.

In 1362 William of Wykeham was ordained Acolyte, Sub-deacon and Priest in the Chapel. It is hardly necessary to speak of his foundations of New College at Oxford and Winchester College, new departures in the whole scheme of education, the prototypes of the University and Public School systems of to-day.

In 1424 James I of Scotland was married in the Church to Joan, the niece of Cardinal Beaufort, and daughter of the Earl of Somerset. When only 13 years old, on a flight to France, James had been driven on to the English coast, captured, and for about 18 years detained a prisoner. From his prison in Windsor Castle, where, however, he was kindly entertained, he had seen the Lady Joan walking in the garden, and had fallen in love with her. Stow relates "They kept their marriage feast in the Bishoppe of Winchester's place by the sayde Church of St. Mary Overies."

The Priory was dissolved by Henry VIII, the Church was leased by him to the parishioners in 1540, was re-named St. Saviour's in 1541, and made the Parish Church of three United Parishes. In 1614 the freehold of the Church and Rectory were purchased by the parishioners from James I.

Edward Alleyn lived for some time "harde by the Clinke," the prison on the adjacent Bankside, and

from 1610 to 1617 was Warden of St. Saviour's, where there is a window to his memory. We shall more particularly describe his career and personality later on, and show how he identified the parish with his Dulwich scheme. One of the originals of the " Deed of Foundation " of Alleyn's College at Dulwich, executed " quadrupartite " by Alleyn, was, by his direction, deposited at St. Saviour's, and is still in the parish safe of the Church.

One other name remains to be mentioned, that of John Harvard, the founder of the Harvard University in America. He was the son of Robert Harvard, a contemporary of Edward Alleyn, and one of the overseers of the parish, who lived in a house close to the church. John was born there, and baptised on 29th Nov. 1607. He took a degree at Cambridge University, and went to America, where, after a short residence, he died in 1638, bequeathing his property to found a School for Education in " Knowledge and Godliness." Harvard University is the result. Is it possible that the recollection of what his father's friend Alleyn had done at Dulwich suggested the idea to him?

This great Church, rebuilt, altered, and restored, after many vicissitudes, has been since 1905 the Cathedral of the Diocese of Southwark, and the Bishop is one of the College Governors of Dulwich.

The name " Southwark " originated from the place being originally the Southweorce, or South Outwork of the City of London.

Elizabethan and Jacobean Theatres and the Bear Garden.

As the modern history of Dulwich is so intimately connected with Edward Alleyn, the actor, of the Elizabethan and Jacobean periods, when for the first time permanent theatres were erected in London, it

appears opportune to give a short history of their origin and location. No theatres existed in the Metropolis before 1576.

The earliest playhouses were the courtyards of the old coaching inns. The open yard was spacious, and around it on three sides were one or two storeys of galleries or balconies giving access to the rooms on the upper floors. The stage was erected on barrels or other temporary supports in the open yard, and the general public stood in the " pit," while the galleries filled with benches or chairs were reserved for guests or " the quality " who came to see the play. These inn yards remained the type on which theatres were planned nearly all through the great period, and it may be said that they are the prototype of the theatres of to-day. It is true the rectangular plan gave place to a polygonal or circular arrangements of seats, and this naturally led to a similar plan of the building itself.

In the Elizabethan and Jacobean periods seventeen theatres were constructed :

1.	The Theatre	opened about 1576
2.	The Curtain	1577
3.	The First Blackfriars	1576 or 1577
4.	St. Paul's	1578
5.	Newington Butts	before 1580
6.	The Rose	1587
7.	The Swan	1595
8.	The Second Blackfriars	1596
9.	The Globe	1598
10.	The Fortune	1600
11.	The Whitefriars	1605
12.	The Red Bull	1605
13.	The Hope	1613
14.	Rosseter's Blackfriars (Porter's Hall)	1617
15.	The Cockpit or Phœnix	1617
16.	Salisbury Court	1629
17.	The Cockpit-in-Court	1632

It is interesting to observe that the location of most of these theatres was determined by the social conditions of the time. The Corporation of London, the governing body of what was then the whole of London, including its outwork Southwark, had steadily set its face against playhouses and would not allow any to be erected within its jurisdiction. The would-be proprietors had to look elsewhere for sites convenient to their public who lived within the City. The monasteries in and around London dissolved by Henry VIII had passed to the Crown, and their lands were outside the Corporation's jurisdiction. To these the proprietors turned, and there found their homes. The first theatre erected, appropriately called " The Theatre," was in Finsbury Field on the former Holywell Priory Estate. " The Curtain " was on part of the same property, called the Curtain Estate, and only just south of " The Theatre." " The First Blackfriars " was in what had been the buttery of Blackfriars Monastery on the City side of the river ; " The Second Blackfriars " (the site of which is now the *Times* printing office) was the former parlour and hall of the Frater of the same monastery; " St. Paul's " was in the Cathedral precincts, probably the Choir School ; " The Whitefriars " in Bouverie Street was the one time refectory of that monastery ; " The Rose," " The Globe " and " The Hope " were on the Bishop of Winchester's estate on the Bankside, Southwark. The link between " the Church and the Stage " is thus a remarkable one. " The Swan," in the adjacent old Paris Garden, was on Crown land. " Newington Butts," on the ancient archery butts, was also outside the City's jurisdiction. To complete the list, Rosseter's was near Puddle Wharf, Blackfriars, " The Fortune " was in Playhouse Yard, Clerkenwell ; " The Red Bull " in St. John Street, Clerkenwell ; " The Cockpit " was in Cockpit Street,

Drury Lane; " Salisbury Court " just to the south of the present square of that name, and last, " The Cockpit-in-Court," designed by Inigo Jones, was in Whitehall Palace.

The men who stand out before all others of the period in promoting and building theatres and organising companies of actors were the Burbages, Henslowe and Edward Alleyn. They were the energisers and the enterprising spirits of the time. Edward Alleyn, great actor as he was, combined these qualities with his other talents, and not only so, he was a generous friend to whom the impecunious actor constantly turned for help and advice. A letter has been recently discovered from W. Wilson, a member or employee of Shakespeare's Company then playing at " The Fortune," addressed to Alleyn, asking his favour in regard to a present from the Company on the occasion of Wilson's marriage, in which he mentions two other fellow-workers—Dowton and Juby.

The playwrights of the period are household names, many of world fame—Shakespeare, Beaumont and Fletcher, Massinger, Thomas Heywood, Ben Jonson, Robert Daborne, Tarleton, Nat Field, Marston, Middleton, Chapman, Dekker, Webster and others. Michael Drayton, the poet and dramatist, was the founder of " The Whitefriars " theatre.

Among the talented actors the most famous were Edward Alleyn (the future founder of Dulwich College), the star actor of the Lord Admiral's Company), Richard Burbage, William Shakespeare, John Heminges, William Kemp, Thomas Pope, G. Bryan, A. Phillips, Nat Field (originally one of " the Children of the Chapel," afterwards " the Children of the Queen's Revels," said by Keysar to be " the most expert and skilful of actors in England "), William Slye, W. Osteler (originally one of the children of " Blackfriars ") and Condell.

Henslowe's diary, now at Dulwich College, records that from the 3rd to the 13th June 1594 " The Lord Chamberlain's Men," of which Richard Burbage and Shakespeare were members, and " The Lord Admiral's Men," of which, as has been noted, Edward Alleyn was the principal actor, played together at " The Newington Butts Theatre," and among the plays then acted were " Titus Andronicus," " The Taming of the Shrew," and " Hamlet." This is, I believe, the only record of the two Companies playing at the same time at any theatre.

In the earlier days the theatres were private speculations, and the financial position of the actors was a precarious one. They received the pennies paid by the people in the pit and " sent the hat round " during the performance, sometimes stopping for this purpose at an exciting part of the play.

The receipts from the audience of the galleries went to the proprietor of the theatre. Such an arrangement, however, was bound to end when theatres became permanent institutions, and in the companies organised by Henslowe, Alleyn, Burbage, Shakespeare and others the principal actors were " sharers," or, as we should say to-day, " shareholders." It is curious to note how fluid were the companies. They were always changing—dissolving, reorganising, merging one into another, or, more accurately speaking, some of one company and some of another joining together under a new appellation—that of The King, The Queen, or of some patron of influence at Court; then perhaps reverting, and so on in endless mutations.

The theatres had their excitements and anxieties outside those of the drama. For example: after James Burbage had purchased the Frater at Blackfriars in 1596 and spent a large sum of money in converting part of it into a theatre for his Company,

the Privy Council forbade its use for plays, a rebuff very keenly felt by Burbage. He died shortly afterwards and left the new theatre to his son Richard, who in 1600 was able to let it to " the Children of the Chapel " before mentioned, and they and their successors occupied it until 1608, when, as will be seen later on, he was able to give effect to his father's original intention.

To take another case: in 1598 the landlord of " The Theatre," taking advantage of a technical legal slip, intended to appropriate the building which but for this slip the occupying owners had the right to remove, but the Burbages and members of Shakespeare's Company were too sharp for him, taking the law into their own hands; and on the night of the 28th December they pulled down the building, carting away the material to build their new house, " The Globe." How they must have enjoyed themselves!

In 1613 the first " Globe " was burnt down during a performance of Shakespeare's " Henry VIII," when the wadding of a discharged gun set fire to the thatched roof.

In 1617 " The Cockpit " was wrecked internally by a mob of 'prentices almost as soon as it was finished.

In 1620 the first " Fortune " was burnt down.

In 1649 " The Cockpit " and " The Fortune " were internally wrecked, and " Salisbury Court " was pulled down by soldiers. It was reconstructed, but in 1666 was burnt down in the Great Fire of London.

In 1698 " The Cockpit-in-Court " was probably burnt down in the fire at the Palace.

The City authorities were inimical to theatres as such, and they constantly harassed the proprietors in one way or another. When they had no authority of their own they used their influence with the Privy Council to stop plays, succeeding in one case in permanently suppressing the theatre. In 1597 " The

Swan " was closed by the Privy Council in consequence of a play which gave offence. In 1608, as a result of a play at " The Second Blackfriars," which offended the King of France and King James, the career of " the Children of the Queen's Revels " was terminated.

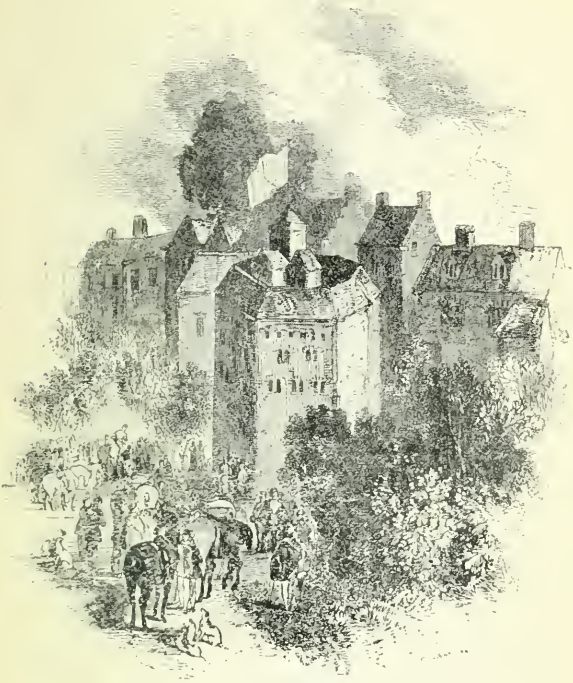
The plague in London constantly interfered with the theatres, which were closed to prevent the spread of infection. Sometimes the companies went for provincial tours, but often great distress arose among actors and workmen.

It has been mentioned that the tradition of the old coaching inns was continued in the new theatres. " The Theatre," " The Curtain," " The Rose," " The Swan," " The Globe," " The Fortune," " The Red Bull " and " The Hope," all had uncovered " pits " in the centre, and in many the stage was uncovered, but the surrounding galleries were roofed in. The first " Fortune " was a square building externally, the others were all either polygonal or circular, and when " The Fortune " was burnt down it was rebuilt on a circular plan.

Nearly all the new theatres were constructed of timber lathed and plastered, but " The Swan " was of flint. They were large buildings. De Witts states that " The Swan " held " in its seats " 3,000 people.

" The Cockpit-in-Court "—the first Theatre Royal —was a stone or brick building on a square plan, octagonal inside. Inigo Jones's original drawing is in Worcester College Library, Oxford. It is refined and masterly. The design of the back of the stage—the Proscenium—was inspired by that of Palladio's Teatro Olimpico at Vicenza.

The theatres in Blackfriars and Whitefriars, constructed as has been noted in the old monastic buildings, were, of course, covered, and this led to an



The Globe Theatre, Bankside.

arrangement by which the " covered " theatres were used for winter performances and the Bankside " open " theatres for summer ones by the same companies; thus from about 1608 " The Second Blackfriars " was the winter home and " The Globe " the summer house of Shakespeare's Company, under Richard Burbage; and " The Whitefriars " held the same relation to " The Swan " under Henslowe. " The Blackfriars " thus occupied was so great a success that complaint was made by officials and inhabitants of the interference with traffic from " such multitudes of coaches that sometimes all the streets cannot contain them, but they clog up Ludgate Hill also," and the Corporation vainly tried to close the theatre, but the King came to the rescue of the company.

The whole subject is a fascinating one, but the limits of this book do not permit of further detail. It may therefore be appropriate to conclude with a reference to the passing of the great actors who contributed to the glory of the period. Pope died in 1603, A. Phillips in 1605, W. Slye 1608, Osteler in 1614, Shakespeare had left the stage before 1614 and died in 1616, R. Burbage died in 1619, Heminges outlived them all except Field, and in 1623 Heminges and Condell collected and published Shakespeare's plays; Condell died in 1627, Heminges in 1630, N. Field in 1623. Edward Alleyn retired from the stage probably about 1605, but certainly before 1610, and died in 1626.

We must now return to the precincts of St. Saviour's, Southwark.

St. Saviour's stood at the east end of the Liberty of the Clinke, a Manor of the Bishop of Winchester on the Bankside of Southwark, extending westward to the Manor of Old Paris Garden, near to what is now Blackfriars Bridge. It was the locality of

some of the most famous theatres of Elizabethan and Jacobean days: " The Rose " (at the corner of what is now Southwark Bridge and New Park Street), " The Swan " (at the corner of Holland Street and the passage under the railway), " The Globe," the exact site of which is uncertain, but Dr. Martin believed it to have been on part of the brewery premises adjoining the Cannon Street Railway Viaduct (this opinion is confirmed by the latest investigators, the London County Council), and " The Hope," which stood at the corner of New Park Street and Emerson Street, on the site of the formerly popular Bear Garden.

The contemporary " Water Poet," John Taylor, tells us that " the players left playing in London and Middlesex for the most part " and migrated to the theatres on Bankside; and these drew such crowds from the other side of the river that many thousands of watermen were employed in the ferrying traffic. No area in London or elsewhere of equal size is so rich in association with the greatest dramatic period of England as the Bankside. Here the most eminent authors had their works presented to the world by actors of excellent merit. Here resided the brilliant writers of immortal fame. William Shakespeare (1564—1616) lived, in 1596, near the Bear Garden, and his younger brother Edmond is buried in the Parish Church. John Fletcher (1579—1625) lived near, with his partner Beaumont, and is buried in St. Saviour's. His intimate friend Philip Massinger (1583—1639) is also buried there, and it is believed that his wish to be buried in the same grave as Fletcher was fulfilled.

In Alleyn's time, the Bankside was an Alsatia, and the chief scene of the wild life of the day. The locality was plentifully supplied with taverns: the Anker, the Bear, the Bull, the Mermaid, the

Christopher, the Cardinal's Hat, and many others are mentioned by John Taylor in one of his poems. The taverns plied a roaring trade. Many of them were of more than questionable fame. A vast amount of wine was drunk. Claret was 8d. a gallon, Spanish wine a shilling.

The theatres were thronged with gallants in silks and velvets, and with smart ladies fashionably dressed, with gold threads in their hair. The young men, on the stage level, beguiled the waiting time by smoking the newly imported tobacco and by dice playing, or quizzing the beauties above, or by visiting these, and treating them to " pippin, nuts and wine."

But the Bull and Bear Garden had even greater attractions for all classes, from Royalty to rapscallion, from Courtier to cutpurse. In 1606 Alleyn's Company baited before King James and Charles IV King of Denmark; and in 1607 before the King and " the French Prince," Charles de Lorraine, Prince de Joinville.

A description of a sport long since passed away, which, however, fascinated those of the 16th and 17th centuries, may not be out of place.

In 1594 John Houghton tells us " Some keep the bull for the purpose of baiting, cutting off the tips of his horns, and with pitch, tow and such like matter, fasten upon them the great horns of oxen with their tips cut off, and covered with leather, lest they should hurt the dogs.

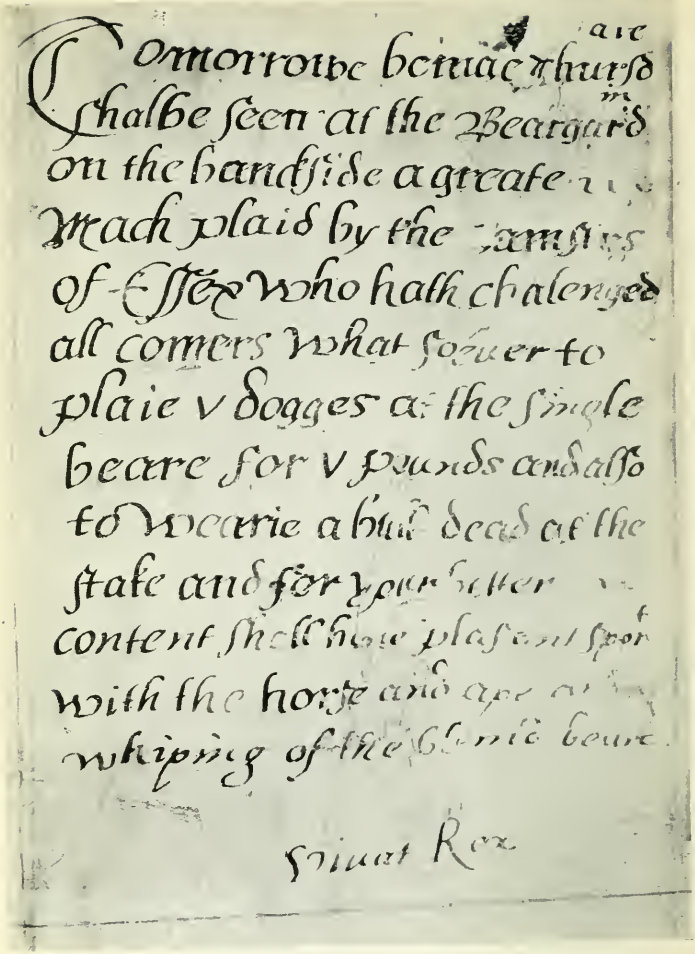
" I'll say something of the manner of baiting a bull, which is, by having a collar about his neck, fastened to a thick rope about 3, 4 or 5 yards long, hung to a hook, so fastened to a stake that it will turn round; with this the bull circulates to watch the enemy, which is a mastiff dog (commonly used to the sport) with a short nose, that his teeth may take the better

hold; this dog, if right, will creep upon his belly, that he may, if possible, get the bull by the nose, which the bull as carefully tries to defend, by laying it close to the ground, where his horns are also ready to do what in them lies to toss the dog, and this is the true sport. I have seen a dog tossed by a bull thirty if not forty feet high, and when they are tossed either higher or lower, the men about try to catch them on their shoulders, lest the fall might mischief the dog. Often the men are tossed as well as the dogs; and men, bull and dogs seem exceedingly pleased and as earnest at the sport as if it were for their lives or livelihoods."

Bear baiting is described by another contemporary, Laneham, in quaint old English: "It was a sport very pleazaunt of theez beasts; to see the bear with his pink eyez leering after his enemiez approch, the nimbleness and wayt of the dog to take his avauntage, and the fors and experiens of the bear agayn to avoyd the assaults; if he were bitten in one place, hoow he woold pinch in an oother too get free; that if he were taken onez, then what shift, with byting, with clawyng, with roring, tossing and tumbling he woold woork too wynde himself from them; and when he was lose, to shake his earz twyse or thryse with the blood and slauer about his fiznamy was a matter of goodly relief." In the picture we give of this sport, it will be seen that the bear has broken his chain, and that there is something like a panic among the audience. There was a much crueller sport of "whipping the blinded bear."

Those were the popular sports for peer and peasant, and we must judge men of the period by the standards which then obtained, and not by those of our own day.

Bear Baiting.


Comorrowe beinge thurſd
ſhalbe ſeen at the Bearegard
on the bandſide a greate
Mach plaid by the
of Eſſex who hath chalenged
all comers what ſoeuer to
plaie v dogges at the ſingle
beare for v pounds and alſo
to weare a blue dead at the
ſtake and for your better
content ſhall ſhow plaſant ſport
with the horſe and ape at
whiping of the Cunning beare.
finiat Rex

Alleyn's Play Bill.
From the MS.

The Dulwich Manuscripts.

Among the Dulwich Manuscripts is a Play Bill or advertisement by Alleyn of a performance to be given at the Bear Garden, and of this a copy is now given in facsimile.

The "Henslowe Diary" (1592—1609, no. vii in the Dulwich MSS.), which came to the College through Edward Alleyn, is the *locus classicus* to which all Shakespearean scholars and students of the Elizabethan stage gravitate, the well of knowledge from which all draw their supplies.

Dr. Warner, in his learned *Catalogue of the Manuscripts and Muniments of Alleyn's College of God's gift at Dulwich* (1881), calls it "this unique and most remarkable record of Elizabethan stage management."

The Diary, which has been collated and edited in 2 vols. (1904 and 1908) by Mr. W. G. Greg of the British Museum, consists of six parts: (1) Forestry accounts of John Henslowe; (2) Pawn transactions of Philip Henslowe, 1593–7; (3) Philip Henslowe's accounts relating to family domestic and private affairs; but those which most concern us are (4) Receipts from the theatres, 1591–7; (5) Expenditure current or exceptional, 1591—1603, and (6) Miscellaneous entries and memoranda relating to dramatic affairs.

In 4, 5 and 6 there are set out, in elaborate detail, the daily "takings" at the theatres, sums spent at different times in the erection and repair of playhouses; loans to players and authors, engagements of actors, payments to the Master of the Revels, etc.

Malone from 1790 to 1812 used the diary largely, for his *History of the Stage* and for the *Variorum Edition of Shakespeare*, published in 1821 by his literary executor, James Boswell the younger. J. P. Collier used it for his *History of Dramatic Poetry*,

1831, and reprinted the dramatic series for the Shakespeare Society, 1845. He went further and included in his publications certain interpolations in the Diary which had been lent to him. These interpolations were said by those competent to judge to have been undoubtedly forged by himself for the purpose of bolstering up his own theories.

Dulwich College possesses a copy of the first folio edition of Shakespeare (1623), in which some few plays are unfortunately missing.

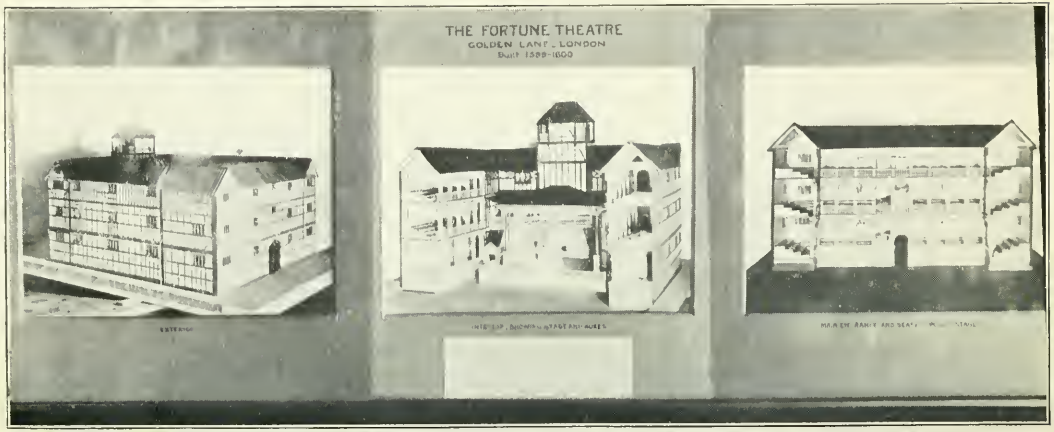
It may be added that the only authentic reference to Shakespeare in the Alleyn MS. at Dulwich is the entry made by Edward Alleyn, June 19th, 1609, in which he records, under the heading "household stuff," the purchase of the first edition of "a book. Shaksper Sonnetts 5d." The Sonnets were entered in the Stationers' Register, 20th May, 1609. This book is now lost.

Edward Alleyn and Dulwich College, 1605—1857.

Having shown the connection of the two great Church establishments with Dulwich, the history has now to be focussed on Edward Alleyn, the Founder of Dulwich College.

He was born in the Parish of St. Botolph, Bishopsgate, on 1st September 1566, and from boyhood was educated for the stage. There are extant records shewing that in 1583, at the age of 17, he was playing at Leicester; in 1588 he played in the "Seven Deadlie Sinns" by Tarleton; in 1590 he was playing at "The Theatre"; in 1592 at "The Rose"; in 1594 at Newington Butts and "The Rose"; in 1600 at "The Fortune." He was a contemporary of Shakespeare, of Greene and Marlowe, of Massinger, and of Beaumont and Fletcher, and, as has been shown, a neighbour of some of them, taking an active part in

Edward Alleyn.
1566—1626.


THE FORTUNE THEATRE
GOLDEN LANE, LONDON
Built 1599-1600

parochial and social matters. He was an actor of great reputation of whom Ben Jonson wrote an eulogistic epigram, and T. Nash in *Pierce Pennylesse* (1592) says: "Not Roscius or Æsope, those Tragedians admyred before Christ was borne, could ever performe more in action than famous Ned Allen." As a further indication of his ability and status, it should be noted that when James I paid his visit to the City of London on the 15th March, 1603, Alleyn, as "Genius," was selected to deliver the address to the King. He was the proprietor of "The Rose" theatre, built in 1587, and from 1594 of the Bear Garden of Paris Garden, both on the Bankside in Southwark. In 1604 he and his partner Henslowe purchased from Sir William Steward the office of Chief Master Ruler and overseer of the games of "Beares, Bulles and Mastiffe dogges" to King James I, in which office they were confirmed by the King's patent. On Henslowe's death, in 1616, Alleyn held the office alone. Alleyn was also the proprietor of "The Fortune" theatre in St. Giles, Cripplegate, opened in 1600, and of "The Hope" theatre on Bankside, opened in 1613.

On 22nd October 1592, as Philip Henslowe records, "Edward Allen (*sic*) was maryed to Jane Woodward," the step-daughter of Henslowe, Alleyn's partner in theatrical ventures, a Groom of the Chamber to Queen Elizabeth in 1593, a Sewer to King James I, 1603, and a Warden of St. Saviour's from 1608 to 1615.

Among the Alleyn papers at Dulwich College there are some delightful letters between Alleyn and his wife Joan whom he addressed as his "sweete mouse," which show the affectionate terms on which they lived. The following extract from a letter of Joan to her husband (MS. 1, 38) dated the 21st October, 1603, is given as a sample. In consequence of the Plague in London Alleyn had gone

to the country with the Company of players of which he was a member. His wife wrote to him: " Jhesus. My intyre and welbeloved sweete harte, still it joyes me and longe, I pray God, may I joye to heare of your healthe and welfare, as you of ours, Allmighty god be thanked, my own selfe, your selfe and my mother, and whole house are in good healthe, and about us the sycknes dothe cease and likely more and more by god's healpe to cease. . . . My father is at the Corte but wheare the Court ys I know not. . . . For your comings hoame I am not to advyse you, neither will I; use your owne discreation, yet I longe and am very desyrous to see you; and my poore and simple opinion is, yf it shall please you, you maye safely come hoame. Heare is none now sycke neare us; yet let it not be as I wyll, but at youre owne best lykynge. I am glad to hear you take delight in hauckinge, and thoughe you have worne your appayrell to rags, the best is you knowe where to have better, and as welcome to me shall you be with your rags as yf you were in cloathe of gold or velvet. Trye and see."

On Joan's death, Alleyn was married a second time, on 3rd December 1623, to Constance Donne, the daughter of the Dean of St. Paul's Cathedral.

Among Alleyn's philanthropic works it may be mentioned that while he was Warden of St. Saviour's he built a group of Almshouses in Southwark for the poor of that Parish, and in 1620 he erected another group in Bath Street, City Road, for those of Finsbury.

Photographs from views of both groups are shewn at the Dulwich Gallery.

However, we are concerned now with the year 1616. Alleyn is 50 years of age; he has retired from the stage, and has allowed his beard to grow. He is a man of substance, with a great idea, the founding of a college.

It took Alleyn many years of unremitting patience to attain his goal, and although he had purchased the Manor of Dulwich for the purpose, in 1605, from Sir Francis Calton (who, it will be remembered, inherited in 1575), it was not until May 1613 that he was able to sign the contract for the building. Alleyn made one mistake, as will be shown presently, in that he did not employ an architect; and that was strange, because he knew Inigo Jones, who the year before the completion of the College was appointed Surveyor-General of the Royal Buildings, and was then engaged on the design for the new palace at Whitehall.

It may be of interest to add that, in 1623, Inigo Jones and Edward Alleyn, " Squire of the Bears," travelled together through Winchester to Southampton, with the Duke of Richmond and other nobles, in connection with the preparations for the arrival of the Infanta Maria as the bride of Prince Charles.

In 1616, the year of Shakespeare's death, the College was completed, and on the 1st of September, with heart aglow as we can well imagine, Alleyn left his home on his birthday to go to the dedication by the Archbishop of Canterbury of the chapel of Christ in his new building, and the consecration of the burial ground which he had made and given to the hamlet.

The spring-time splendour which the pilgrims saw has given place to the ripened glory of summer. The majestic trees have attained their full-leaved maturity, and are turning to what soon will be broad masses of burnished bronze, copper and gold, on a background of neutral greys and greens. Instead of the orchard blossoms hang the clustered fruits. The golden corn, dotted with scarlet poppies, is ripe for harvest, and the harvest of Alleyn's life-work has come. Appropriately his first thought has

been the opening of the chapel for the spiritual welfare of his people. In the same year he is receiving "the 12 poor brethren and sisters," and in 1617 taking in the 12 poor scholars. Who these were will soon be explained.

It was three years after the dedication that King James I, on 21st June 1619, granted Letters Patent to Alleyn and his heirs to found and establish the College, and to make statutes for its government.

The Foundation Deed and Banquet.

On the 13th of September 1619 the foundation was consummated. The deed was read to the assembled guests by Alleyn himself, signed, sealed and witnessed—Alleyn's actual signet ring is in the Picture Gallery—and in the memorial window to Alleyn at Southwark Cathedral this scene is depicted. Like all English functions, the ceremony was followed by a banquet to the witnesses, of which full details are given in Alleyn's diary.

That the founding of the College was a notable event is evidenced by the distinguished witnesses and guests who were present:

The Lord Chancellor, Francis Bacon, Lord Verulam; Thomas Howard, Earl of Arundell; the Lord Lieutenant of Surrey, Sir Edward Cecyll, afterwards Viscount Wimbledon; the High Sheriff of the County, Sir John Howland; Sir Edmund Bowyer of Camberwell, Sir Thomas Grymes of Peckham, Sir John Bodley of Streatham, and Sir John Tunstall of Carshalton, all magistrates of the county.

Inigo Jones, the King's Surveyor-General; John Finch (afterwards Lord Finch, the Lord Keeper), Richard Jones, the Secretary of the Lord Chancellor; Richard Talboyes of the Inner Temple; Edmond

King James I.

FRANCIS BACON, LORD CHANCELLOR.

Howes, the author of the Continuation of Stow's Chronicles (in 1631); John Anthony, and Lionell Tichbourne, Notary Public.

No doubt many complimentary things were said of Edward Alleyn at the dinner, but he would take them modestly, as the keynote of his actions was that of his College motto, " To God alone be the glory given."

On the 24th April, 1620, Alleyn conveyed the lands and buildings to the College, and thereafter its corporate proprietorship commenced.

The Corporation.

The actual Corporation created by Alleyn was a College, consisting of a master, a warden, four fellows, 6 poor brethren, 6 poor sisters, and 12 poor scholars. These, as a Corporation, became the legal owners of all the estate, which inured to their benefit.

Alleyn does not appear to have realised this, or else he wrongly thought that the power prescribed, or reserved to him, in the Letters Patent to make statutes, would enable him to amplify and extend his scheme and its beneficiaries, and in these statutes, promulgated in September, 1626, he developed, no doubt as the result of mature thought, a comprehensive and minutely detailed scheme, educational, eleemosynary and domestic. In preparing the Statutes, Alleyn was assisted by suggestions from the Warden of Winchester College, Nicholas Love (1613-1630), and by translations of the statutes of " the Orphanocomium " (or hospital for orphans), and of the Gerontocomium (or hospital for " olde folke ") at Amsterdam. It will be enough here to say that this scheme was for a college or school not to exceed 80 boys, including the 12 poor scholars. The boys of Dulwich residents were to be educated

free, except that they were to pay two shillings entrance fee, sixpence a quarter for brooms and "coddes," and at Michaelmas were to contribute a pound of good candles. "Foreigners," *i.e.* non Dulwich boys, were to pay fees laid down by the Master and Warden. General school hours were to be 6 a.m. to 9.30 a.m., and 1 to 4 p.m. in summer, and 7 to 9.30 a.m. and 1 to 3.30 p.m. in winter. The curriculum was to be similar to those of Westminster and St. Paul's. The Archbishop of Canterbury was made Visitor—the only Court of Appeal except the Law Courts.

A curious provision made by Alleyn, himself a twice (some have said thrice) married man, was that the Master and Warden must be "unmaried, of my blood and sirname, or for want of such, of my sirname onlie," and this practice as to name was maintained for nearly two and a half centuries, until 1857, but Alleyn himself appointed the first Master and Warden, both of whom were married!

It is not necessary to detail the complications which arose through the divergence of the statutes from the original deed of foundation, and also from the fact that subsequent to both, Alleyn made a will on the 13th November, 1626, showing an expansion of his views for the future, both as to the College and the parishes named in the Statutes, which will was found inherently impracticable, in that the funds left to further these views were practically non-existent.

The College Buildings.

There do not appear to have been any proper drawings made for the College, but the builder, John Benson, made a "plott" or general plan, and the contract deed gave all the sizes and heights of

Inigo Jones.

the various parts, the thickness of the walls, and described in minute detail what the whole was to be like. The building is specified to have " Dorick pillasters, with pettystalls, bases, capitals and cornishe," and this may have been the outcome of Alleyn's talks with Inigo Jones, who, fresh from his travels in Italy, had told Alleyn how much nobler classic architecture was than the Elizabethan to which they had been accustomed.

There does not seem to be any contemporary criticism of the building, but on the 2nd September, 1675, Evelyn records " I went to see Dulwich College, being the pious foundation of one Allen, a famous comedian of King James's time. The chappell is pretty, the rest of the hospital very ill contrived."

The structure formed three sides of a square, with a grass quadrangle enclosed at the north end of the two wings by a wall 8 feet high, with the iron gates which were later removed to and now exist at the village end of the garden. The chapel was at the south-east, with a tower at its south-west end; the Master and Warden with servants were lodged in the south-west; the " poor brethren " were located on the ground floor in the east wing; the " poor sisters " in the west. The poor scholars were lodged in the " Long Chamber over the organist's rooms." The school hall was on the first floor; the class rooms, library, and gallery occupied the remainder of the floor.

Reference has been made to the mistake of having no architect for the buildings. The consequences were disastrous. In 1638 the steeple fell, and the tower had to be repaired. There is a view existing which shows buttresses added to the tower, probably in 1656. Memorial stones record repairs in 1651, 1656 and 1667. In 1664 is appears from the " In-

junctions " of Archbishop Sheldon, that one wing, and a portion of another, had fallen to the ground, but had been rebuilt; on the 28th May, 1703, the " College Porch with ye Treasury Chamber, etc., tumbled doun to ye ground," as the official register quaintly records. Later building operations were: in 1740 the east wing was rebuilt; in or about 1791 the west wing was partially rebuilt; in 1816 to 1821 the west wing was repaired, a new kitchen was built, and extensive repairs were done to the remainder of the buildings, at a cost of about £8500. A view in 1820 shows a tower over the porch.

When the Picture Gallery was erected in 1814, new quarters for the " poor sisters " were attached, as the east wing of the College was required for the Fellows, and the sisters removed to these shortly after the completion.

In 1831 the east wing was rebuilt with a north gable and an oriel window; lastly, in 1865, this wing was altered and extended to re-house all the almspeople, and the present northern tower and cloister were built from designs by the late Charles Barry. The " poor sisters " were removed in 1866 to this east wing.

The Chapel and the Founder's Tomb.

The Chapel originally consisted of a Nave and Choir. In the Choir is the tomb of Edward Alleyn, who died on the 25th November, 1626, was buried two days later and the grave was covered by a stone.

In 1816 the present " black marble grave stone " was supplied by the College to replace the previously existing slab which was much defaced. This old stone is now in the Cloister. The Chapel was enlarged to its present size in 1823, by the addition

of the south aisle and gallery, to provide accommodation for the increased number of residents in the Hamlet. In the Chapel is a copy of Raphael's Transfiguration, intended and for some time used as the altar piece, but now placed on the north wall.

The font, designed by Gibbs and made by Van Spangen, was the gift of James Hume, Schoolmaster of the College in the early part of the eighteenth century.

The present reredos, and the panelling around the sanctuary, were erected in 1911 as a memorial to the late Canon Carver, D.D., who was the First Master of the Reconstituted College, from 1858 to 1882. The mosaic was the gift of Mr. H. J. Powell, one of the Governors.

On the south wall of the aisle new panelling by Mr. Laurence Turner was erected in 1920, and inscribed with the names of the old boys of Dulwich College and Alleyn's School who fell in the war of 1914-18, and in the quadrangle is a memorial cross designed by Mr. W. D. Caröe, F.R.I.B.A., erected to their memory.

The Four Interested Parishes.

A point of Metropolitan interest, which makes Alleyn's College of God's Gift unique, is that it was a link binding, in certain common interests to Dulwich, the four parishes of Camberwell (now the Borough of Camberwell), St. Saviour, Southwark (now incorporated in the Borough of Southwark), St. Botolph, Bishopsgate, and St. Giles, Cripplegate (now part of the Borough of Finsbury).

Under Alleyn's original scheme for the poor members of the Corporation, the Parishes of St. Botolph and St. Saviour had each to nominate two poor men and one poor woman, and St. Giles' one

man and two women. The remaining one man and two women were to be selected by Alleyn himself from Camberwell, and especially from Dulwich. Of the poor boys, three were to be nominated by each of the three first named Parishes, and Alleyn was to select three from Camberwell or Dulwich. Each Parish or Borough now has the right to send four almspeople to the College. The Wardens of these Parishes were from the outset, under the Statutes, made " assistants " in the management of the College; but now in their place St. Botolph's and the three Boroughs have each the right to send two representative Governors to assist in the management of the estates. The reason for the selection of the Parishes is clear from the previous history. Alleyn was born in Bishopsgate, had property in St. Giles', had lived long in St. Saviour's and his Dulwich property and residence were in Camberwell.

Troublous Times, and Developments.

Not long after the Foundation, troublous times arose, the buildings were much out of repair, the College could not pay its way, and on 10th October, 1638, the Corporation was dissolved by Archbishop Laud, the visitor, for six months; but the Master and Warden were ordered, during that period, to see that the buildings were repaired, and to look to the affairs of the College. This they did and the College resumed.

In 1643 Charles I, in 1656 Cromwell, and in 1669 Charles II interfered in the management, at the suit of complainants.

In 1647 a company of Fairfax's troopers was quartered in the College.

Constant litigation arose between the Parishes and

Alleyn's College, Dulwich.

Dulwich College.
Opened 1870.

Alleyn's School, Dulwich.

James Allen's Girls School, Dulwich.

the College, the Parishes claiming proprietary rights in the College estates, and was continued throughout the seventeenth and eighteenth centuries and the early part of the nineteenth century. This culminated in a great lawsuit before the Master of the Rolls, Lord Langdale, in 1841, when judgment was given in favour of the College.

In hearing the case Lord Langdale was not at all satisfied in his mind with the way in which the College was performing (or neglecting) its educational duties and, as a result of his privately expressed opinions, a "New Grammar School" was erected in the village and opened in 1842. It was divided into an Upper school, and a Lower school for the poorer boys. It is interesting to note that the master of the lower school for many years from about 1850 was Charles Tijou, a descendant of Jean Tijou who executed the artistic ironwork at St. Paul's Cathedral, under Sir Christopher Wren.

In 1805 an Act of Parliament authorised the enclosure of the Common, and the College as Lords of the Manor and freeholders of all the lands interested, except a very small part, entered into possession.

Until 1808 the College was unable to let any of its property for a longer term than 21 years, but in that year an Act of Parliament empowered it to grant leases to certain existing tenants for 63 years, with power to extend these for a further period of 21 years, in consideration of a fine; and authorised the granting of building leases of the rest of the College property for 84 years without a fine.

In 1815 the windmill was pulled down under an order of the College dated 15th February.

The educational work of the College was negligible until, as a result of a great deal of consideration, the Dulwich College Act was passed in 1857, dissolving the old Corporation.

Two Notable Masters.

Before passing from the Old College a short reference must be made to two of the masters. One was James Allen, elected warden in 1712, who proceeded to the mastership in 1721. He was a tall and handsome man and his face shows a sense of humour, which no doubt inspired the inscription on his portrait, now in the Girls' school, which describes him as ' Six feet high, skilful as a skaiter and a jumper, Athletic and humane." He was a man of wide sympathies, and it is evident that he felt the want in Dulwich of a school for young girls and boys, for on 31st August, 1741, he gave to the College six houses in Kensington, the income from which was to be applied for providing a school mistress " for the instruction and teaching of poor boys and girls in Dulwich or within a mile thereof." From this germ a great school for girls has arisen, as will be shown presently.

The most famous master, just a century later, was John Allen, elected warden 1811, proceeding to master in 1820. He was a writer of distinction and was associated with Jeffrey, Brougham and Sydney Smith in the early days of the " Edinburgh Review." He was a confidential friend of Lord and Lady Holland in that brilliant assemblage that frequented Holland House. He had his own pleasant room there on the ground floor, where he lived when he was not at Dulwich. He greatly assisted Lord Holland in the preparation of his speeches. In referring to the debate on the Regency Bill of 1810, Lord Holland writes:—" For the learning and research I was chiefly indebted to Mr. Allen, who . . . furnished me and Mr. Horner with many views of the subject and precedents for our

early history which had escaped the researches of Lord Loughborough, Mr. Burke and Mr. Hargrave in 1788." Allen's work " An enquiry into the rise and growth of the Royal Prerogative in England " is a standard treatise. A review by him in the " Edinburgh Review " of Warden's letters from St. Helena is said to have astonished Napoleon with its accurate knowledge of his early life.

Allen wrote the " Life of Fox " in the seventh and eighth editions of the Encyclopædia Britannica.

Lord Brougham wrote of him in the highest terms of praise, and Lord Byron in a letter says " he is the best informed and one of the ablest men I know."

The Reconstituted Corporation, 1857-1882.

Dulwich had but slowly grown in population, and the College in material prosperity, during two centuries until the Victorian era. In the latter half of the nineteenth century, railways were made through the estate and the College wealth increased immensely.

The Act of 1857 marks a new era. It reconstituted the Foundation, and divided it into two branches, the Educational and the Eleemosynary, setting apart for the latter one-fourth of the surplus income. Under the Educational branch there were to be two schools—the Upper and the Lower. The former was to be carried on either in the old College, or in new buildings to be erected for the purpose; the lower was to be carried on in " suitable buildings."

The Upper School, to which Alfred James Carver was appointed master in 1858, was continued in the old College for the time being, but it was decided to erect a new College on a part of what had been Dulwich Common. The new College was in due course built, from the design of the late Charles

Barry, F.R.I.B.A. (the son of Sir Charles Barry, the architect of the Houses of Parliament), and was opened in 1870 by H.R.H. the Prince of Wales, afterwards King Edward VII. The Lower School was carried on in the Grammar School of the village.

The Act created a new Board of Governors, called " the Governors of Alleyn's College," to manage the Foundation.

The first chairman was Lord Stanley, M.P. (afterwards the Earl of Derby), who resigned in 1859; he was succeeded by the Duke of Wellington, who resigned in 1862; and then by the Rev. Wm. Rogers, who remained chairman until the provisions of the Act were superseded in 1882.

Under the new régime the educational work was well and efficiently conducted, and made giant strides; while the estate rapidly developed as a residential district, and became popular for its beauty and quietude.

James Allen's School, to which reference has been made, was for boys and girls, and was free. It was known as the " Dulwich free school," and was first established in an old house which had been for two or three centuries " The French Horn " inn. This stood on the east side of the High Street, on the site now occupied by the house called " Rokeby." By the 1857 Act the rents and income of James Allen's Foundation were reserved for the instruction of girls, and in 1865 the College gave a site for, and erected, a new school for the girls, on the west side of the High Street, adjoining the present Infants' School at the corner of Turney Road. To this the girls removed in 1866, and there remained until 1887, when they removed to the present school in East Dulwich Grove. Their old building was then purchased by the School Board, and now forms part of the London County Council School.

Prior to 1864 the Infants' School (which a College minute of 3rd of April, 1834, refers to as " recently established ") had been carried on in the same house as James Allen's School, but when this was no longer available, the residents of the hamlet raised funds for a new building to house the infants. This building, at the corner of Turney Road, was completed in 1864, at a cost of £2,045, to hold 150. The site of the school and a sum of £100 were given by the College. To complete the school history it may be added that additions were made in 1902, increasing the accommodation to 290. The school is supported by voluntary contributions of the residents. It is managed, under the Education Act of 1902, by a committee of six, of whom three are elected by the subscribers, one nominated by the London County Council, and one by the Borough Council of Camberwell; the vicar of St. Barnabas', Dulwich, being chairman and manager.

In 1868 the College gave the site for St. Stephen's Church and Vicarage, in College Road, together with a sum of money towards the cost of the vicarage, the appointment of the patrons of the church being vested in the Governors. In the church is a fresco of the trial and martyrdom of St. Stephen, by Sir Edward Poynter, late President of the Royal Academy.

The Corporation Reorganised, 1882-1922.

By 1882 it was found necessary to make further changes, and in that year, by a scheme of the Charity Commissioners acting on behalf of Her Majesty Queen Victoria, who, under the scheme, then became Visitor (the Archbishop of Canterbury retaining the honorary title of Visitor), the governing body constituted by the 1857 Act was dissolved. The estates

and eleemosynary branches were combined in one, and were entirely separated from the educational; new boards of governors were created for each branch and exist to-day, one called "the Estates Governors," the other "the College Governors." Each board elects its own chairman and appoints its own officers. A Board of Governors was also created for James Allen's Girls' School. Under the scheme the "Upper School" became "Dulwich College," and the "Lower School" was designated "Alleyn's School." The master and under-master of the Upper School were pensioned off, but the master of the Lower School was continued in his office at Alleyn's School. The Estates were directed to give a site for a new Alleyn's School, and another for James Allen's Girls' School, and to provide capital sums for building the schools on these sites. Annual sums were to be paid to the College, the above Schools, the Picture Gallery and the Chapel, as well as for the "educational benefit" of the interested parishes, and £1,700 a year was fixed for the Eleemosynary Branch. The Estates were also required, within a fixed maximum time, to provide capital sums for endowing schools in St. Saviour's parish, and for the combined parishes of St. Botolph and St. Luke. Lastly, capital sums were eventually to be set apart for an Art School and a College for Girls, both to be erected in Dulwich.

It may here be explained that the capital sums for the above-named endowments for the parishes were, at a later date, commuted for annual payments.

Between 1882 and 1913, by subsidiary schemes, the annual payments under the 1882 scheme were varied and increased.

In due time Alleyn's School and James Allen's Girls' School were erected in Townley Road and East Dulwich Grove respectively, and both were

opened in 1887. Alleyn's School under able masters has been very successful. At present it has over 700 boys on its roll. In 1914 the Governors decided to add a Junior School, and for this the Estates have provided a site on the western side of Townley Road, at the corner of Calton Road, together with about ten acres of additional playing field for both schools. Owing to financial stress this school has not yet been erected, but temporary buildings have been provided on the old site.

The Girls' School has been equally successful, and is educating over 400. The building was enlarged in 1908, and again in 1915, and more land was given to it in 1914. Meantime the College has continued to grow in numbers and reputation, and to-day it is educating about 800 boys.

Until about 1894 the College Chapel had ministered to the spiritual needs of the hamlet, but the 1882 scheme contemplated the early formation of a new ecclesiastical district for the "township or hamlet of Dulwich," and empowered the Estates Governors to grant a site for a new church and vicarage, and to give a fixed sum towards the cost of building. The new parish of St. Barnabas was duly formed, and the church was erected. The site was conveyed in 1894, and the money was given by the Governors. A contribution of £100 a year is also made to the stipend of the vicar.

The 1882 scheme and a new scheme of 1913, made by the Board of Education (the successors, educationally, of the Commissioners), are the operative enactments of to-day.

The 1913 scheme sets out the increased annual sums allocated to the College, Alleyn's School, the Picture Gallery, James Allen's Girls' School, St. Olave's and St. Saviour's Grammar School, and the Central Foundation Schools of London, and makes

provision for further increases when the surplus income is sufficient for the purpose. At the end of 1915 these further increases became available, and were paid.

The Estates.

The estate in Dulwich is about 1,150 acres in extent—one of the largest landed estates in the County of London. The property extends from the corner of Denmark and Champion Hills on the north, to the Crystal Palace on the south, from Knight's Hill on the west, to Forest Hill on the east, and is a delectable land in which there is not a single tramway or factory. Within the boundaries indicated there are a few alien freeholds.

There is another property in Playhouse Yard, Golden Lane, where the Fortune Theatre stood.

With the exception of the fixed sum of £1,700 per annum for the Eleemosynary Branch, the whole of the income of the estates is appropriated to education, in which the Picture Gallery is properly included.

The Estates Governors.

The Estates Governors have the entire management, development and administration of the property of " Alleyn's College of God's Gift," including the wings of the old College, but excluding the actual buildings, sites and playing fields of Dulwich College, Alleyn's School, James Allen's Girls' School, the Chapel, the Chaplain's House, and the Gallery. They provide and pay the money allocated to the various bodies designated in the schemes; they dispense the stipends of the resident almspeople and out pensioners, and they appoint the Patrons of St. Stephen's Church, College Road.

They also own the residences in Dekker Road, which they erected in 1904 to supply a want of the hamlet. In 1919-21 they provided the money to erect 24 houses in Turney Road, next to the L.C.C. school.

In the administration of the estates a public spirited policy has always prevailed, and all developments have been on what is now called " a town planning scheme."

In 1888 the Governors gave to the public the beautiful Dulwich Park of about 72 acres, a great boon to South London. They also have given, in whole or in part, sites for places of worship and other public buildings.

During the period that the author had the honour of being Chairman of the Estates Governors, they laid before the Government a return, showing that, within 40 years ending 1908, the College Estates had contributed to education and other public purposes, either in buildings or grants of money, in gifts of land, etc., and in making roads and sewers for the benefit of the community a sum of nearly £770,000. In addition to this the Governors in 1905 set apart 127 acres, in plots of from about 3 to 26 acres, dotted all over the Estate, to be kept open for all time as playing fields, woods and ornamental waters; so that the district will be provided with oases for the health and recreation of the people, even if and when the other land is built on.

It has been noted that the building obligations of the Governors are not yet at an end, for when funds permit they have to erect an Art School, and " a College or School of the highest class for Girls," for which College a site of about 25 acres has been set apart. The Art School, with the Gallery as a source of inspiration, should be a great success, and it is to be hoped that the College for girls may

be as large and successful as the present College for boys.

The College Governors.

The College Governors have the entire charge and management of Dulwich College and Alleyn's School, and of the Chapel, Chaplain's House, and Picture Gallery, with the lands attached thereto.

Appreciation of Edward Alleyn.

It is appropriate to give here a transcript of a contemporary poem of appreciation of Edward Alleyn, the original manuscript of which is at Dulwich College, written probably about 1619 by Sir William Alexander, who become Secretary of State for Scotland and later Earl of Stirling. It runs:

TO HIS DESERVEDLIE HONORED FREND MR. EDWARD ALLANE, THE FIRST FOUNDER AND MASTER OF THE COLLEDGE OF GOD'S GIFT.

Some greate by birth or chance, whom fortune blindes,
Where (if it were) trew vertue wold burst forth,
They, since not haveing, can afford no worth,
And by their meanes doe but condemne their myndes.
To honour such I should disgrace my penne,
Who might prove more, I count them lesse then men.

But thee to praise I dare be bould indeede,
By fortunes strictnesse whilst at first suppress'd,
Who at the height of that which thou profess'd
Both ancients, moderns, all didst farr exceede;
Thus vertue many ways may use hir pow'r;
The Bees draw honnie out of evrie flow'r.

And when they state was to a better chang'd,
That thou enabled wast for doing goode,
To clothe the naked, give the hungrie foode,
As one that was from avarice estrang'd:
Then what was fitt thou scorn'd to seeke for more,
Whilst bent to doe what was design'd before.

Then prosecute this noble course of thyne
As prince or priest for state, in charge though none,
For acting this brave part, when thou art gone,
Thy fame more bright then somes' more high shall shyne.
Since thou turnd great, who this worlds stage doe trace,
With whom it seemes thou hast exchang'd thy place.

In terminating our history of "Alleyn's College of God's Gift," we may reflect that, if Edward Alleyn were alive to-day, he would have cause to be proud of the fruition of his great idea. Instead of the eighty boys whom he hoped to educate, his benefaction now extends to more than 4,000 boys and girls. Instead of one small school in Dulwich, there are now, partaking of his bounty, five very large schools in London, on both sides of the Thames. The College of God's Gift, which nearly died of inanition, is now a flourishing corporation, entirely devoted to the public service. All honour to Edward Alleyn, who had the prescience of the seer, the piety of the Christian benefactor, and the courage to hazard his all for the fulfilment of his dream!

The Hamlet and its Architecture.

The old College was and is, of course, the heart of the Hamlet, but this has other old world charms and interests.

The general view of the High Street shown in the frontispiece gives the character of the place. On both sides there are many interesting houses, among which are "Warrigul," "Fairfield," "The Hall," and "Lyndenhurst," of which views are given.

The small building to the north-west of the College, at the corner of Burbage Road, was the Grammar School, erected in 1841-1842. The building at the corner of Turney Road is the Infants' School, erected in 1864, and that adjacent is the London County Council School.

St. Barnabas' Parish Church in Calton Road, the genesis of which has been described elsewhere, was erected in 1894, the tower was added in 1908 and the Vicarage in 1914. The architects were Messrs. Oliver, Leeson and Wood. On the eastern side of the High Street, at the corner of Elms Road, is the Parish Hall erected by private subscription in 1910, of which Mr. Cole was the architect.

" Casino House " existed until 1906 on the estate on Denmark Hill, at the corner of Red Post Hill. It has a two-fold historic interest. It was erected by Shaw, the solicitor who conducted the defence of Warren Hastings in the great State Trial in Westminster Hall so graphically described by Macaulay, and Shaw was interred in the Hamlet burial ground. Later on " Casino House " was the residence of Prince Joseph Buonaparte, the uncle of Napoleon III.

" Belair," in the Gallery Road, was erected in 1780, from designs by Robert Adam, one of the brothers who founded the Adam style.

" The Blew House " on Dulwich Common, one of the existing college boarding houses, has its special interest, in that it does not belong to the College Estate at all, having been given by Edward Alleyn in 1626 to the Parish of St. Botolph, Bishopsgate, so that the revenue thereof should be distributed annually on his birthday to the poor of that Parish, where it will be remembered he was born. Its front door formerly opened direct on to the Common, but, so as to give a forecourt or garden to this and to the adjacent houses, the road now called Dulwich Common was made at a distance; and this forecourt, as well as part of the garden at the back, is the property of Alleyn's College, which explains the payment to the Estates Governors of a ground rent.

WARRIGUL.

FAIRFIELD.

The Hall.

LYNDENHURST.

Mr. Pickwick, we know, lived some happy years in Dulwich, and was a constant visitor to the Picture Gallery. The house, known until recently as "Pickwick Villa," on the east side of College Road, with a garden projecting beyond all the others, is reputed to have been his home.

Famous Hostelries.

"The Greyhound," an old inn added to in 1776 and 1813, stood until 1898 on the west of the Hamlet High Street, with beautiful grounds and a large cricket field. It was a noted house for public dinners, and among its frequent visitors last century were Dickens, Thackeray, Mark Lemon, Sir Charles Eastlake and Sir Joseph Paxton. We can imagine that many an inspiration was derived within its sylvan bowers. Ruskin used to take his classes of working men to sketch in Dulwich, and "the outing would finish with tea at the Greyhound."

"The Green Man"—a name understood to denote Robin Hood—was another noted hostelry, existing at least as early as the 17th century. It stood at the corner of Lordship Lane, where "The Grove Tavern" now stands. A ballad written in 1745 describes it, with other popular places:

> The Vauxhall, and Ruckhalt and Raneleigh too,
> And Hoxton and Sadlers, both Old and New,
> My Lord Cobham's Head and the Dulwich Green Man
> May make as much pastime as ever they can.

There were several other Taverns within the Manor existing in the 18th century and some of them earlier: "The Hare and Hounds," "The Bells," "The White Hart" and "The French Horn," all of which have disappeared. The modern "Crown" is the successor of an old "Crown" of 1720 on

the same site. " The Half Moon " at Herne Hill was originally established in 1760.

A point of topographical interest is the name " Cox's Walk," given to a well-known broad and steep footway from Lordship Lane to Sydenham Hill, through the trees opposite " The Grove Tavern " or " The Green Man." Many have thought it was named after David Cox, the painter, who lived for several years in a cottage near the college pond, but the facts are more prosaic. In 1732 a lease of " The Green Man " was granted by the College to Francis Cox, with the privilege of cutting a walk through the woods opposite, and so it became " Cox's Walk," out of which a very celebrated lawsuit arose.

Adjoining " The Green Man " were the Dulwich Wells opened in 1739, the waters of which were held in repute amongst doctors, and were said to be of the same quality as those of the earlier Dulwich Wells, which were really situated on the south slope at Sydenham Hill. These existed in the 16th century, and Evelyn refers to them in his diary of 5 August, 1677 : " I went to visit my Lord Brounker, now taking the waters at Dulwich." " The Green Man " ceased to be an inn and was re-named Dulwich Grove.

Lord Thurlow, the Lord Chancellor, lived at this house about 1780, while converting an existing farm house at Knight's Hill into a stately residence, which has now disappeared. His path from " The Grove " to the new house led past the Common, over a track which in 1860 was converted by the London, Chatham and Dover Railway Co. into the road named after him, Thurlow Park Road.

The Knight's Hill estate of 59 acres was, in this year, added by purchase to the College estate, of which it forms the most westerly portion.

Casino House.

The Greyhound.

After Lord Thurlow left Dulwich Grove, it became "The Grove House Academy," kept by Dr. Glennie, who died about 1825. Lord Byron was a pupil there for two years before he went to Harrow. The only incident of public interest worth noting about his stay at Dulwich is that one day Dr. Glennie had given to him, by a friend, a pamphlet which was eagerly read by the pupils, descriptive of the shipwreck of the "Juno," on the coast of Arracan, in 1795; in which is told a touching and tragic story of two fathers on board parting with their dying sons. This story sank into young Byron's mind, and is re-told by him in Don Juan, Canto II.

The Dulwich Club.

No history of Dulwich is complete without a reference to this Society, and a description of a social club of the 18th century will be interesting to readers generally. There appears to have been an earlier society, known as "the Quarterly Meeting," but the Dulwich Club, as we know it, held its first meeting on 26th March, 1791, and was in full swing in 1792, the date of the chairman's ivory gavel used to-day. The club was started by the Fellows of the College and the principal residents in Dulwich, its members being elected by ballot, the object being good fellowship among neighbours. Originally the number of members was limited to 24, but this was gradually increased to 50, and the club still flourishes, indeed the vacancies are rare and are eagerly filled. It meets three times a year for dinner. The meeting place was "the Greyhound," but in the latter part of last century, when better roads were made, the club, like the Cabinet of those days, met once a year at "the Ship" at Greenwich. Both hostels have ceased to be, and now the club goes elsewhere. By the

ancient rules of the Society each dinner is presided over by two stewards, elected by ballot at the previous dinner, and many distinguished guests have been entertained from time to time. The principal toast is, and always has been, " The Hamlet of Dulwich and the ladies thereof," but from the outset it appears to have been recognised that a more gallant bearing was due towards the " ladies thereof," and at the very first meeting it was resolved: That the members of the club " entertain the ladies of the Hamlet of Dulwich to a ball and supper." The humour of this is delightful. A lot of men had met together to found a convivial club. One can picture a member being nervous of what his wife and daughters might say when he told them, and a bright idea occurs to some one to placate them by going home armed with the invitation to a dance!

This entertainment has been repeated at intervals down to the present time, and recently the " ladies thereof " have been the guests of the club at some of the summer banquets. On the 70th anniversary of the club, Mr. Hudson, the author of a then popular song, was a musical guest, and he composed for the occasion and sang a song, the last verse of which I quote:

Your club was first founded in friendship and bliss,
For seventy years you've had greetings like this.
May each added meeting find friendship in store,
And the club live in unity seventy more.
Your parting to-night may it be without pain,
And may you find pleasure in meeting again.
Of blessings of Providence each have a share,
From your hearts and your homes keeping sorrow and care.
So I fill up my glass with wine bright and rare,
May the Dulwich Club never know sorrow or care.

The club has lived beyond the next seventy years of Hudson's aspiration. It has now entered on its 151st year. It is, in the parlance of the day, " going

strong," and although during the recent war it did not meet for festivity, it has now resumed and we hope may long continue its useful function of welding neighbours together in mutual sympathy.

Dulwich and War.

Mention of the recent war leads to a record of the loyal action of the club in the anxious times of 1792, when, at a meeting on 15th December, the members passed a resolution "recommending the inhabitants of Dulwich to form themselves into an association, upon the plan of those that were daily forming in the metropolis and its environs, for the purpose of testifying their loyal attachment to the King and Constitution." A meeting of the inhabitants was called to give effect to this, and notice of the meeting was ordered "to be publicly given in the College Chapel on Sunday." Again, at a club dinner on 6th December, 1801, resolutions were passed pledging the members to observe strictly in their families the injunctions of His Majesty's proclamation of the 3rd inst. in regard to the scarcity of food.

In the South African War, at the close of the last century, the College gave many of its sons, and the boys' library at the north end of the grounds is a memorial to those who fell.

It hardly need be added that, in the late war, Dulwich nobly responded to the call of King and country.

The College, as an Officers Training Corps, naturally comes first. It sent 3000 old and present boys to the colours, of whom 495 were killed. Alleyn's School gave 1898 more, of whom 267 were killed. All gallantly quitted themselves like men;

many gained distinction, and five were awarded the Victoria Cross. The glory roll is long, and will be an inspiration for generations to come. The College has erected in its grounds a Memorial Cross and provided a fund for the education of the sons of old boys who fell in the war.

Alleyn's School has erected a memorial organ in the School Hall.

The joint memorial at the old College has already been described.

Mention should also be made of the zeal and devotion of the M.P. for Dulwich, Lt.-Col. Sir Frederick Hall, K.B.E., D.S.O., who raised and equipped in the district four brigades, or 16 batteries, of Royal Field Artillery, and one heavy battery, with totals of 68 guns, 3950 horses and 4300 men. Recruiting began in February, 1915, and in the following December the whole were at the front, which is probably a record.

And last we remember an old boy, Sir Ernest Shackleton, who, in the South Arctic regions, endured untold hardships and gave his life in 1921 for his country's glory.

Distinguished Residents.

Among many distinguished residents in Dulwich the following may be mentioned:—Mr. Brass Crosby, Lord Mayor of London in 1770, who fought a great fight for the free publication of Parliamentary debates, and so intense was the battle that an order was signed for his commital to the Tower. The City Corporation passed a resolution of thanks to him " for having supported the liberties of the Corporation, and for having defended the Constitution," and presented him was a valuable

cup. The public, in 1771, erected to him the obelisk in Southwark.

Dr. G. Webster, a copious writer, the Founder and President of the first British Medical Association, in or about 1837. This Association appears to have lapsed, and must not be confused with the present one, which took the title in or about 1857.

Mr. H. Staunton, the Shakespearean scholar and chess player. From 1837 to 1860 he was employed on the edition of Shakespeare published by Routledge. In 1864 he published the facsimile of the folio of 1623, and later, in " The Athenæum " his " Memorials of Shakespeare." As a chess player, in 1843, he accepted the challenge of the champion of Europe, M. de St. Amant, to play in Paris, and defeated him there.

Mr. and Mrs. S. C. Hall. Mr. Hall established the " Art Journal " in 1839, and was one of the founders of the Hospital for Consumption. As writers both are well known.

Sir Henry Bessemer, whose great scientific researches and inventions in the manufacture of steel are of world renown.

Admiral Bedford Pim, R.N., M.P., one of the expedition that sought for Sir John Franklin, the Arctic explorer of last century, and a pioneer in the design of turret war ships. He was an Estates and College Governor in 1882, two among his colleagues being James Bryce, M.P. (afterwards Lord Bryce), and Sir William Anson, Bart.

Sir James Hannen, the Judge; Sir James N. Douglass of Trinity House, an Estates and College Governor; Sir Robert Douglas of the British Museum, also an Estates and College Governor, and Chairman of the Picture Gallery; John Ruskin, and Robert Browning.

Sir George Livesey, who as an engineer, organiser and administrator, was a notable figure of the latter part of the 19th century.

It may be noted in passing that the late Right Honourable Joseph Chamberlain, M.P., was born in Camberwell, in which parish Dulwich is situated, and that the Right Honourable A. Bonar Law was Member of Parliament for Dulwich for some years.

THE PICTURE GALLERY.

We have left to the last the Dulwich Picture Gallery of world-wide repute. Its history is one of the greatest romances of all those connected with Dulwich, and it has a special interest at the present time, in that, indirectly, it was the aggressive policy of the King of Prussia that led to our having the Gallery at all.

The tragedy of the fall of Poland was the artistic gain of England. To a Frenchman and a Swiss, to a romantic marriage of the Frenchman with a Welsh lady we are indebted for the Gallery.

The founders were Noel Desenfans and Margaret, his wife, the sister of Sir John Morris of Glamorganshire, and Sir Peter Francis Bourgeois, R.A.

Noel Desenfans was born at Douai in 1745. He was at school there, and then went to the University of Paris. Later on he came to London as a teacher of languages, and one of his pulpils, Miss Morris, fell in love with and married him. She brought him a fortune, and he then turned his attention to collecting and dealing in pictures.

He was a writer of some note, and among other works was a vindication of Fénelon's memory from an attack by Lord Chesterfield. The picture of Desenfans, No. 503 in the Gallery, with the bust of Fénelon on a pedestal, around which a serpent is entwined, is an allegory, depicting Desenfans as guarding Fénelon from the attack of Lord Chesterfield, represented by the serpent. For his defence he received a letter of thanks from L'Académie des Belles Lettres of Paris.

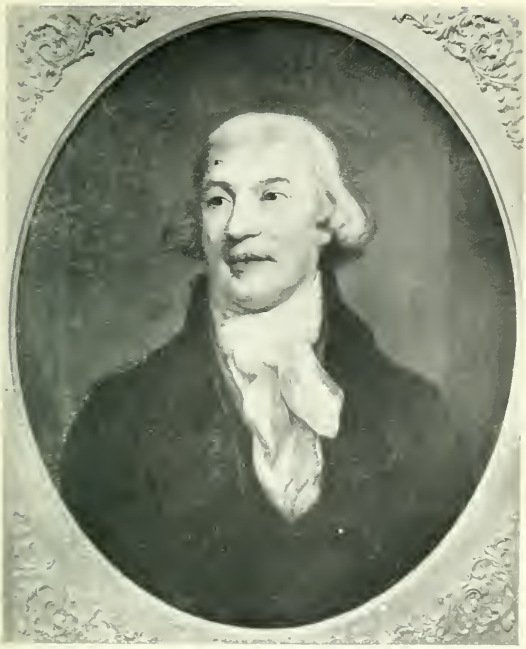
At the suggestion of his friend Michael Poniatowski, the Prince Primate of Poland, Desenfans

was appointed by King Stanilaus (the Primate's brother) Consul-General for Poland in England, and employed to collect pictures for the formation of a National Gallery at Warsaw.

Poland, however, ceased to be a kingdom, was partitioned by Its neighbours Prussia, Russia and Austria, and the King, who abdicated in 1795, became a pensioner, living in St. Petersburg.

Desenfans was unpaid, and had the pictures thrown on his hands. He added largely to his collection. In 1799 he proposed to the British Government the formation of a National Gallery, offering to contribute both pictures and money. This offer, in that time of stress, was not accepted. He and his wife had an extensive circle of friends, and among them the most intimate was Sir Peter Francis Bourgeois, R.A., who lived with them. Sir Francis, as he was called, was by descent a Swiss, born in London in 1756; his father wished him to go into the army, but Desenfans' influence led him to become a painter. He became a pupil of De Loutherbourg, R.A. (whose portrait by Gainsborough is in the Gallery), and he helped his friend Desenfans in the purchase of pictures. In 1791 he was appointed Painter to the King of Poland, who conferred on him a Knighthood, the riband and medal of the Order now being in the Gallery. In 1787 he was elected an Associate of the Royal Academy, and in 1793 a Royal Academician.

On his death, in 1807, Desenfans left all his pictures to Bourgeois, who in his turn, in 1810, bequeathed them to Dulwich College, possibly at the suggestion of his friend John Philip Kemble, the actor, the brother of Mrs. Siddons. As there was no proper space in the old building to hang them, the new Gallery was built, with the Mausoleum, and certain



Noel Desenfans.

Sir P. F. Bourgeois, R.A.

rooms were attached for the poor sisters of the Foundation. The cost was £14,222, of which the Bourgeois estate and Mrs. Desenfans contributed nearly two-thirds.

The Building.

The new Gallery, of which Sir John Soane was the architect, consisted of rooms 1, 2, 3, 4, 5, that is the central range in the present building, and on the western side were the residences for the Poor Sisters, separated into two groups by the mausoleum for the Founders. The entrance lobby, cloak rooms, etc., were added many years later. The new building received the pictures in 1814, as well as many pieces of furniture given by Mrs. Desenfans, including the Boule and marqueterie tables and chests, the sideboard, clock, vases, chairs, etc.

Under the will of Mrs. Desenfans, the bodies of the three founders were deposited, in 1815, in the sarcophagi within the Mausoleum.

Thus was founded the first public picture gallery in London, twenty-four years before the National Gallery in Trafalgar Square was opened.

Dulwich was by far the larger of the two collections, and was the favourite haunt of painters, students, and writers. Among painters Turner, Jackson, Cattermole and Holman Hunt may be mentioned. The collection includes, among others, works by Velasquez, Cuyp, Van Dyck, Murillo, Rubens, Rembrandt, Watteau, and Reynolds, and an illustration is given of one picture by each of these Masters. The reproductions are, however, only the faint shadows and impress of the originals, which must be seen to be enjoyed.

Although the Desenfans collection of 371 pictures is the largest, it was not the first or the last.

Alleyn gave a number of pictures, among them his own portrait and that of the Queen of Bohemia, daughter of James I. Through her daughter Sophia, who was the mother of George I, the House of Hanover derived its title to the British throne.

The Cartwright Collection is part of a gift in 1686 by Wm. Cartwright, a bookseller and actor of repute. This contains his own portrait, and those of some famous actors who played principal parts in the original production of the plays of Shakespeare and Beaumont and Fletcher, among them that of Burbage, Shakespeare's intimate friend. There also we find the distinguished Lovelace family of Elizabethan and Jacobean days, among them Richard Lovelace, the author of "Stone walls do not a prison make," written in prison, to Althea, who must have been more beautiful than her portrait, placed just above his, to have inspired his passion. A curious old panel picture is that of the Duke of Exeter, who died in 1473, the "Cousin of Exeter" addressed by Henry VI in Shakespeare's play. Another interesting picture is a View of the Thames, by Cornelius Bol, showing Old Somerset House, the Savoy, Northumberland House, the Banqueting Hall, Whitehall, Westminster Abbey (before the twin towers were built), St. Stephen's (the then House of Parliament), and Lambeth Palace, as they appeared in the 17th century. Cartwright left many other pictures, books of theatrical interest, and a considerable sum of money in gold, which were "appropriated" by his servants, and only 80 pictures remain.

The next benefactors were the Linley family, about whom we read in "The Linleys of Bath," by Miss Clementina Black. The Rev. Ozias Linley was, in 1816, a Junior Fellow and Organist of the

THE PICTURE GALLERY.
(*Sir John Soane*).

Rooms 1 to 5.

Philip IV.
(*Velasquez*).

A Road near a River.
(*Cuyp*).

The Prince of Oneglia.
(*Van Dyck*).

THE FLOWER GIRL.
(*Murillo*).

Helen Fourment.
(*Rubens*).

GIRL AT THE WINDOW.
(Rembrandt).

Mrs. Siddons.
(Sir J. Reynolds).

Le Bal Champêtre.
(*Watteau*).

Wm. Cartwright.

Mrs. Moody.

College, and it was through this connection that the Gainsborough and Lawrence portraits of the family came to the Gallery between 1822 and 1835.

The portrait of Mrs. Moody and her children, by Gainsborough, was given about 1834 by her son Captain Moody, the younger of the two children in the picture; and a pastel portrait of Samuel Moody, the husband of the lady, was presented in 1915 by Mr. Yates Thompson.

In and since 1911 another 46 pictures have been given by the late Fairfax Murray. They are mostly portraits by distinguished painters of the 17th and 18th centuries.

There have been other gifts, the most recent by Mr. H. Yates Thompson and the late Henry Florence, and one, "Old time tuition at Dulwich College," by the relatives of A. H. Turnbull, an old boy. It is painted by W. C. Horsley and is interesting as showing the uniform worn by the College boys in 1828.

A new Catalogue was written in 1914 by Sir Edward Cook, with a very charming introduction and biographies of the artists. This has been brought up to date and corrected in some particulars in the 1922 Supplement by the present Chairman of the Gallery.

It is the hope of the Governors to build up an Art Library at the Gallery. This at present consists of 110 volumes including catalogues.

To meet the increasing demands on space, the Gallery has been much enlarged since its inception.

In 1884-6 the two room numbered VI and VII were formed in the north-west and south-west wings out of part of the Sisters' old rooms.

Mr. Yates Thompson's Benefactions.

The greatest changes, however, have been made since 1911, by the generous gift of Mr. H. Yates Thompson, then one of the Estates and College Governors and the Chairman of the Gallery Committee. The Poor Sisters' remaining rooms on the west side have been converted into room No. VIII, a committee room and store room; while new rooms Nos. IX, X, XI and XII, have been added on the east, all from the designs of Mr. E. Stanley Hall, M.A., F.R.I.B.A., a former Captain of the College. The lighting of the original galleries has also been greatly improved by him.

The wall space is now double what it was originally, and the pictures have been rehung and classified to great advantage. Mr. Thompson has also given Dutch and Spanish tables, showcases, books, etc.

The lead cistern in the garden, dated 1736, came from one of the estate houses on Herne Hill, and was presented by the Estates Governors, the pump having been added from a design of Mr. Stanley Hall.

Art Writers and the Gallery.

Among art writers interested in the Gallery may be mentioned Hazlitt, Ruskin and Browning.

Hazlitt wrote a chapter on the Gallery in his "Criticisms of Art."

John Ruskin lived with his parents from childhood in 1823, first at 28 Herne Hill, then on Denmark Hill until he married in 1848; and in 1852, after the dissolution of his marriage, he took a house for himself on Herne Hill. He wrote many of his books in Dulwich, and it is to the Gallery that he owned his first introduction to painting as an art. He was a constant visitor to, and derived much of his information and many of his examples of old

THE GALLERY.
(*Room IX*).

The Gallery Garden.

Masters from the pictures at Dulwich; severely handling some, highly praising others. In 1844 the College gave him leave to make water-colours from the pictures.

It is of interest to add that he used to stroll up and down Croxted Lane to think out his subjects. He himself writes, "In Croxted Lane my mother and I used to gather the first buds of the hawthorn, and there, in after years, I used to walk in the summer shadows . . . . to think over any passage I wanted to make better than usual in Modern Painters."

Robert Browning lived at Camberwell within an easy walk of the Gallery, where he first acquired his love of pictures, and in 1846 he wrote to "E.B.B." in affectionate appreciation of the Gallery, which he loved.

The Royal Academy and the Gallery.

It only now remains to explain the historical connection of the Royal Academy with the Gallery. Mrs. Desenfans in her will refers to Sir Peter Francis Bourgeois' desire that the "President and Academicians should once a year visit the collection, to give their opinion on the state and preservation of the same, and that on their annual visit a dinner be given to them in the Gallery." She left £500, the interest on which was to go towards the entertainment of the academicians. She also left a large and complete service of silver plates, spoons, a bread basket, waiters, cutlery with silver plated blades, a dinner and dessert service, a table, decanters, etc., for the dinner.

Owing to the inadequacy of the fund, the dinner has not been given annually, but only at intervals, to the President and Council of the Royal Academy.

It has been a general practice to follow the dinner by a garden party, at which many hundreds each time have been guests, and the garden parties are

generally held annually when there is no dinner. This is a popular function and of advantage to the public, the Gallery, and the College.

Since the formation of the Gallery it has been the practice for the Governors to lend one or more pictures every year to the Royal Academy, for students to copy in its school. The selection is made by the Council of the Academy on its annual visit. The Gallery is thus lending its aid to the education of painters in the central school of England.

Dulwich Gallery has the great charm of being in a beautiful garden, a jewel on an emerald robe richly embroidered with flowers. Among its trees may be noted a wide-spreading catalpa and the Judas tree with its blood-red drops, having the seventeenth century College as a background. All have their place in the old-world atmosphere of tranquillity in which art is best cultivated.

FINALE.

In this book, now brought to a conclusion, an effort has been made to give in outline the history of the intimate connection of Dulwich with the Crown, the Church, and with other parts of London; of the origin and growth of the great Educational Foundation with which its name is identified, and the atmosphere in which it was conceived; some impressions of the natural charm of the locality, of the social life of the Hamlet, and of the architecture; brief notices of some of the distinguished residents; and lastly a history of the important Picture Gallery, with a glimpse of its treasures. It is hoped that these will awaken in all readers a responsive sympathy with that affection which those who know it well feel for our beautiful " Village in the Valley."

The Catalpa.

MASTERS OF DULWICH COLLEGE.

Thomas	Alleyn	...	1619	James	Allen	...	1721
Matthias	,,	...	1631	Joseph	,,	...	1746
Thomas	,,	...	1642	Thomas	,,	...	1775
Ralph	,,	...	1663	William	,,	...	1805
John	,,	...	1677	Lancelot Baugh	,,	...	1811
Richard	,,	...	1686	John	,,	...	1820
John	,,	...	1690	George John	,,	...	1843
Thomas	,,	...	1712				

The Revd. Alfred James Carver (eventually D.D. and canon of Rochester) 1858
The Revd. J. E. C. Welldon (later Master of Harrow School, Bishop of Calcutta, and now Dean of Durham) 1883
Arthur Herman Gilkes (now the Reverend Vicar of St. Mary Magdalene, Oxford) 1885
George Smith 1914

CHAIRMEN OF THE GOVERNORS OF ALLEYN'S COLLEGE.

Lord Stanley, M.P. (afterwards Earl of Derby) ... 1857-1859
The Duke of Wellington 1859-1862
The Revd William Rogers 1862-1882

CHAIRMEN OF THE ESTATES GOVERNORS.

The Revd. W. Rogers Aug.-Dec. 1882
Richard Strong 1883-1890
William Young 1891-1892
Francis Peek 1893-1895
Matthew Wallace 1896-1899
Thomas John Edwards ... 1900-1902
Marmaduke John Teesdale 1903-1904
Robert Coats Cane ... 1905-1907
Edwin Thomas Hall ... 1908-1910
Joseph Russell Tompkins ... 1911-1913
George Crispe Whiteley ... 1914-1916
J. Ratcliffe Cousins 1917-1919
William Howes, J.P. ... 1920-1922

CHAIRMEN OF THE COLLEGE GOVERNORS.

The Revd. William Rogers 1882-1896
Lord Davey 1896-1907
Sir Alfred C. Lyall 1907-1911
Major-Gen. Lord Cheylesmore 1911 (*continuing*)

PRESENT BOARDS OF GOVERNORS.

THE ESTATES.

William Howes, J.P., *Chairman*
J. Maitland Marshall, J.P. *Deputy-Chairman*
Alfred Berton
H. D. Bott
J. T. Caesar
The Rt. Hon. Lord Cheylesmore, K.C.M.G.
McC. Christison, M.B.E.
W. Clifton,
J. Ratcliffe Cousins, J.P.
R. Frank
L. Goddard
E. T. Hall,
Lt.-Col. Sir F. Hall, K.B.E., D.S.O., M.P.
Martin Millar
R. J. May, J.P.
A. E. Pridmore
C. A. Rehder
D. A. Romain
A. C. Warwick, J.P.

Secretary and General Manager: R. Coats Cane.

THE COLLEGE.

The Rt Hon. Lord Cheylesmore, K.C.M.G., *Chairman*
R. B. Ransford, J.P., *Deputy-Chairman*
Professor H. B. Baker, C.B.E., F.R.S.
Sir Edward H. Busk
The Rt. Hon. Lord Carmichael, G.C.S.I.
Professor F. Clowes
J. Ratcliffe Cousins, J.P.
Sir Albert Gray, K.C.B.
E. T. Hall
Sir Arthur Hirtzel, K.C.B.
J. Maitland Marshall, J P.
W. W. Ouless, R.A.
H. J. Powell, C.B.E.
C. A. Rehder
D. C. Richmond, C.B.
J. T. Sheppard
The Rt. Rev. The Lord Bishop of Southwark
Sir Evan Spicer, D.L., J.P.
Sir J. J. H. Teall, F.R.S.
(One Vacancy)

Clerk to the College Govenors: S. W. Bickell.

INDEX.

Academy of Arts, the Royal . 59
Acts of Parliament . . 33, 35
Aldgod 9
Alexander, Sir William . . 42
Allen, James 34
,, John 34
Allen's (James) School . . 36
,, Girls' School 36, 40
Alleyn, Collection of Pictures . 56
,, Edward, 5, 8, 9, 10, 22—28, 30, 42, 43, 44
,, Joan 23
Alleyn's School . . . 38, 40, 42
,, Tomb 30
Appreciation of Edward Alleyn 42
Architecture of the Hamlet . 43

Bacon, Lord Chancellor . . 26
Bankside, The 23
Barnabas' Church, St. . 39, 44
Barry, Charles, F.R.I.B.A. 30, 36
Bear Gardens . . . 19, 20
"Belair" 7, 44
Bermondsey, Abbey . . . 2
,, Derivation of . 2
,, Priory . . . 1
Bessemer, Sir Henry . . . 51
Blew House, The 44
Boer War, The 49
Botolph, Parish of St. 22, 31, 38, 44
Bourgeois, Sir Francis 53—56, 59
Browning, Robert . . . 59
Byron, Lord 5, 47
Burial Ground, The . . . 3, 25

Calton, Sir Francis . . . 3, 23
Camberwell Parish . . 31, 32
Canterbury, Archbishop of 25, 28
Cartwright Collection, The . 55
Carver, Canon, D.D. . . 31, 35
Casino House 44
Chamberlain, Joseph, M.P. . . 52
Charles I 4, 32
,, II 32
Child, Aylwin 2
Clinke, The 9, 17
College Road 6
Court Lane 5
Cox, David 46
Cox's Walk 46
Crosby, Brass, Lord Mayor . 50
Croxted Road 6

Denmark Hill 3
Desenfans, Mr. and Mrs. . 53—55
Donne, Constance . . . 24
Douglas, Sir Robert . . . 51
Douglass, Sir James . . . 51

Duelling 4, 5
Dulwich and its Environment . 3, 4
,, Club, The . . 47, 48
,, Meaning of . . . 1
Dulwich, Alleyn's College of God's Gift (original foundation), 1605-1857 22
Buildings, The . . . 28
Chapel, The . . . 30, 39, 42
Contract for Buildings . . 28
Corporation, The College . 27
Deed of Foundation . . 26
,, Witnesses to . . 26
Dissolution of Foundation 32, 33
Foundation completed . . 27
Leases of Property . . 33
Masters and Wardens . 28
,, Two Notable . . 34
Parishes, the four interested 31
Statutes, The . . . 27
Dulwich, Alleyn's College (reconstituted 1857) . . . 35
College, The New . . . 35
Synopsis of Act . . . 35
Upper and Lower Schools . 35
Dulwich, Alleyn's College (reorganised 1882) . . . 37
Art School . . . 38, 41
College for Girls . . 38, 41
College Governors, Chairmen of 36
,, Governors, 1922 . 61
,, Administration, The . 40
Dulwich College . . 35, 36, 38
Endowment of Schools outside Dulwich . . . 38
Estates, The . . . 38, 40
,, Administration . 40
,, Contribution to Public . . . 41
,, Chairmen of Governors . . 61
,, Governors, 1922 . 61
Playing Fields . . . 41
Scheme of 1882 Outline of 37
,, 1913 ,, 39
Dulwich Common . . . 4, 44
,, College Road . . . 45
,, Fairs 4
,, Free School . . . 36
,, Hamlet . . . 3, 43
,, Manor 1, 3, 25
,, ,, House. . 5
,, Manuscripts . . 21
,, Park 41
,, Picture Gallery 30, 38, 53
,, Stocks and Cage . . 3
,, Wells 46
,, and War, 1792—1922 . 49

Eadgar, King 1
Edward III 2
,, VII 36
Effra, The River . . 3, 6, 7
Elizabeth, Queen 8
Elizabethan and Jacobean Theatres . . . . 10—19
Evelyn 46

"Fairfield" 43
Fortune Theatre, The . . . 23
Fox Hunting 4
Fountain Road 6
"French Horn" Inn, The . . 36

Gerontocomium, The . . . 27
George III 5
Giles, St., Cripplegate . . . 31
Gipsy Hill 4, 5
Glennie, Dr. 47
Globe Theatre, The . . . 18
Grammar School, The . 33, 43
"Green Man," The . . . 45
"Greyhound," The . . . 45

Hall, The 43
Hall, E. Stanley 59
Hall, Lt.-Col. Sir Frederick, D.S.O., M.P. 50
Hall, Mr. and Mrs. S. C. . 52
Hannen, Sir James . . . 52
Harold, Earl 1
Harvard, John 10
Hazlitt 57
Henry I 2
Henry VIII 2, 9
Henslowe, Philip 21
Henslowe Diary, The . . . 21
Hermit, The Dulwich . . . 4
Herne Hill 3
Hope Theatre, The . . 18, 23
"Howletts" 3

Infant School in Village . 37, 43
Island Green 3

James I, England 9, 26
James I, Scotland 9
Jones, Inigo . . . 25, 26

Knight's Hill 46

Langdale, Lord 33
Laud, Archbishop 32
Law, A. Bonar, M.P. . . . 52
Library, Memorial . . . 49
Livesey, Sir George . . . 52
London Central Foundation Schools 39
"Lyndenhurst" 43
Lynn, Captain 5

Mary the Ferryman's Daughter 8
Mary Overie, St. 8
Masters of the College . . 61
Mausoleum, The 55

Olave's, St., and St. Saviour's Grammar Schools . . . 39
Orphanocomium, The . . . 27

Paris Garden . . . 17, 23
Pickwick, Mr. 45
Pilgrim Way, The 6
Pim, Admiral Bedford, R.N., M.P. 51
Poland, King of 53
Powell, H. J. 31

Richard II 2
Rogers, The Rev. William . . 36
Rose Theatre, The . . 18, 23
Ruskin, John 58

Saviour's, St. . . . 8, 17, 81
School Attendance, 1922 . . 39
,, Hours, 1626 . . . 28
Shackleton, Sir Ernest . . 50
Shakespeare, William 18, 22, 25
,, Edmond . . . 18
Sheldon, Archbishop . . . 30
Soane, Sir John 55
Southwark, origin of name . . 10
Southwark Cathedral . . . 10
Stanley, M.P., Lord . . . 36
Stephen's Church, St. . . . 37
Staunton, H. 51
Sydenham Hill, View from . 7
Sydenham Wells . . . 46
Swan Theatre, The . . . 18

Taylor, John . . . 18, 19
Theatres, Elizabethan and Jacobean . . . 10—19
Thompson, H. Yates . . . 57
Thurlow, Lord 46
,, Park Road . . . 46
Toll-gate, The 6

Victoria, Queen 30

"Warrigul" 43
Webster, Dr. G. 51
Wellington, Duke of . . . 36
William the Conqueror . . 1
William Rufus 1, 2
Windmill, The 6, 33
Woodward, Joan . . . 23, 24
Wykeham, William of . . 9

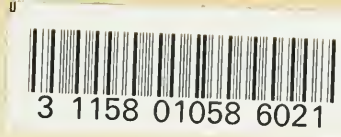
UNIVERSITY OF CALIFORNIA LIBRARY
Los Angeles
This book is DUE on the last date stamped below.

RECD LD-URL
NOV 14 1985
NOV 16 1985

Form L9–42m–8,'49(B5573)444

THE LIBRARY
UNIVERSITY OF CALIFORNIA
LOS ANGELES

DA
690
D815H14
1922
Hall -
Dulwich:
history and
romance.



DA
690
D815H14
1922